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No. 20

Fortunes Made From Nickels and Dimes in Movieland

By ROBERT GRAU

ALTHOUGH the manufacture and exhibition of moving pictures has created what is now claimed to be the sixth in importance of the world's industries, it is only in the last year or two, owing to the advent of the two and three-hour photo-play, that the general public has been informed of the truly amazing changes that the camera man has brought about in the first two decades of the twentieth century.

This is due to the final capitulation of the public press. Up to two years ago the subject of moving pictures was hardly welcomed in the editorial sanctum; today editors of magazines and newspapers alike are vying with each other in an effort to affiliate with the film producers. It is on record that one publication has added over 300,000 readers to its regular following as a result of serials, and contests all launched during the past year in association with the film manufacturers.

To attempt to present here any adequate description of the gold-laden industry would entail space problems, hence the writer is confining the present article to answering a query that one may hear today at every turn.

"Who have made the greater fortunes in filmland?"

At the outset it should be stated that the producers and exhibitors (and a few employees of the former) who have amassed great fortunes in the film industry have invariably been those who entered the field in its primitive stage, and these have had nothing to fear from the onrush of theatrical producers who, up to two years ago, were wont to belittle the camera man's influence, but who are now reducing their stage productivity and entering filmland as if it were a newly-discovered Klondike.

The first "movie" magnate to own a box at the Metropolitan Opera House, and the only one to date, is Henry N. Marvin, who, with Hermann Casler, of Canastota, N. Y., launched the American Biograph in 1897. This was the second of the 'rgraphs, the first being the Lumiere Cinematograph revealed at Keith's Union Square Theater in 1896. Marvin's film interests are now colossal.

After the Vitagraph came "The Vitagraph," also launched, in 1897, by J. Stuart Blackton, Albert Smith and Wm. T. Rock, present-day millionaires. Blackton was a lyceum entertainer who was wont to "play dates" in vaudeville in the early '90's. Smith also was an entertainer. Both had a knowledge of photography, Blackton particularly being quite an artist with brush and crayon. The

two started the Vitagraph Company in 1897 in an office building in Nassau Street.

In those days Blackton and Smith did practically all of the acting before the cameras. Moving pictures were in demand principally in the vaudeville theaters as a "chaser," that is, to create an exodus of the seated audience when a crowd was awaiting entrance and a serviceable "chaser" were the films of those days.

Wm. T. Rock did not join Blackton and Smith until 1899. Rock was one of the earliest exhibitors of film. In fact, he was well off when he joined the former, having prospered in the South. The story is that Rock had a partner who had an "opry" house in a small town. The two did not agree. The partner still has his "opry" house, while Rock stuck to his camera and is a millionaire.

Rock provided the needed capital for the Vitagraph's earliest expansion, when he joined Blackton and Smith, thus forming the great triumvirate which today stands at the top of picturedom.

The Vitagraph Company has a payroll exceeding \$30,000 a week; its "stock company," widely distributed all over the world, comprises more than 150 players, including no less than thirty former stars of the speaking stage. At the Yuletide the Vitagraph heads are wont to hang up a stocking in which \$50,000 is distributed among their employees.

It will be observed that the successful film men have brought to their calling technical knowledge of the new art, invariably. George Kleine, who produced "Quo Vadis" and "Anthony and Cleopatra" (both entailing an outlay exceeding \$150,000 each), was an optician, and to this day he has interests in the optical line. Kleine's film holdings today are beyond computation. Out of the profits of "Quo Vadis" alone the new Candler Theatre, on West 42d Street, was built, Kleine owning 60 per cent. of the stock.

In Chicago, where Kleine operates from, he is regarded as the most public spirited man in the film industry. To properly present "Spartacus," a recent Kleine production, on the screen, the latter leased the Chicago Auditorium, home of grand opera, for the purpose and engaged a symphony orchestra of 45 players, conducted by modest Altschuler. If there is one thing that Kleine resents it is the effort of newspaper men to ascertain his financial status. It is said that millions were made on "Quo Vadis" in one year alone.

Seigmund Lubin had an optical

store in Philadelphia 20 years ago on 8th Street, and that store, for sentimental reasons, stands in his name today, though Lubin himself now owns one of the biggest film institutions in the world. Starting less than two decades ago by manufacturing one of the numerous projecting machines called "The Cineograph," Lubin's activities today may best be realized when it is stated that a year ago he paid over a million dollars for the large acreage known as Betzwood, originally the property of the brewer, Betz, near Philadelphia. Here Lubin has evolved a film studio amidst picturesque environment and where 700 employees contribute to a productivity that requires an annual expenditure of over one million dollars. A feature of the Lubin institution is the spectacle of many old-time actors and actresses enjoying in the evening of life that domesticity that was never theirs on the speaking stage.

Salaries paid with clock-like regularity for 52 weeks in the year, evenings to themselves, no Sunday work, rehearsals paid for, legal and binding contracts and much of their time spent in the open country may indicate to the reader why moving picture actors reflect their environment and also may explain why heretofore timid stage folk are willing to undertake for the film magnate almost every intrepid feat that can be asked of them.

Among the earliest in the field as a film producer was W. N. Selig, of Chicago, who, like other successful "movie" men, began in a small way. Selig made money as an exhibitor and manufacturer so rapidly that when the so-called film trust was formed he was included in the combine by right of priority and conquest. The Selig institution today is the wonder of all filmland. In Los Angeles, where there are two score at least of film studios, Selig has built, at Edendale, a few miles from the city limits, not only a million dollar studio (one of several here and abroad), but has added a zoo costing \$500,000, and has spent so far \$264,000 in the effort to depopulate the jungles that all the people may be entertained simultaneously with Selig animal films.

Elbert Hubbard has referred to Selig as "Energy personified." It was Selig who produced the 27-reel film, "The Adventures of Kathlyn," for which Harold MacGrath was paid \$12,000 for the scenario, and which was presented in fiction form in two hundred newspapers in weekly installments. One can only conjecture as to the profits from this pro-

duction, but it is known that MacGrath is being paid almost double for his next scenario, "The Million Dollar Mystery."

Carl Laemmle is the head of the Universal Film Co. Ten years ago he was struggling in the West, having arrived in Chicago from Germany with his \$50 patrimony in his pocket. Laemmle says he has always been a "nickel genius" and relates how one night he entered a Nickelodeon in Chicago and before the night was over he knew all that the owner knew. The next day Laemmle procured a site, and with his savings built a little theatre of the "store" type that afterwards became so popular. He prospered and built more theaters; then, being dissatisfied with the service of films, he aimed to enter the manufacturing side of the industry.

In 1909 Laemmle began in West 101st Street to release photo-plays in his own studio. All of the directors he engaged then are today celebrities, and among the very first photo-players he selected were Mary Pickford (Little Mary) and King Baggott. Both are now among the foremost stars of the screen.

Laemmle is not only a millionaire himself, but a half dozen of his associates, all of whom began in 1909 in modest circumstances, are now wealthy. Among the number may be named P. A. Powers, R. H. Cochrane, David Hossley and Mark Dittenfass. All are identified with the Universal Film Co.

Charles Baumann and Ad Kessel own the New York Motion Picture Company. They were the first to present Western photo-plays with cowboys and Indians. Both are today accounted as among the wealthiest showmen in the world. After Baumann and Kessel became millionaires, themselves, they, like Laemmle, began to mete out to some of their employes annual salaries almost unbelievable, yet careful investigation but confirms the statement that three of this firm's directors are paid between \$50,000 and \$100,000 a year.

The three directors are D. W. Griffith, Thomas Ince and Mack Sennett, all with the Mutual brand of films. Griffith began eight years ago with the Biograph Company at a daily wage of \$3. Now he is famous as the \$100,000 a year director. Moreover few there are who question that he receives this honorarium, and still fewer who believe he is overpaid.

Thomas Ince is one of three sons (all directing photo-plays) of "Pop" Ince, an old actor of the last half of the nineteenth century, who passed on little dreaming that his three boys, all of whom had shared the vicissitudes of the father's stage career, would become famous as exponents of the silent drama.

"Tom" Ince entered Filmdom as an "extra" at \$5 a day. It was either that or starvation, he told the writer. Later he became a director at \$60 a week. It was Ince who suggested the filming of "Muller Brothers' Ranch 101," a Wild West show that provided material for films that have had a world-wide vogue. Ince has reluctantly stated that his earnings now are between \$80,000 and \$100,000 a year. Near Los Angeles there is a "movie" town called Inceville. Here, Thomas Ince stages productions for the screen involving an outlay in some instances exceeding \$150,000.

Adolph Zukor, now the head of The Famous Players' Film Company, hails from New York's great East Side, and he was one of the first to start in the nickelodeon phase of the industry that has enriched him to the extent that he was enrolled in the seven-figure class several years ago,

but Zukor aimed to do something more uplifting than to merely exhibit films. With Marcus Loew, he inaugurated a campaign which gradually converted one-third of New York's play houses into veritable gold mines. Zukor's interest in the Loew enterprises is still large enough to bring him dividends annually exceeding \$100,000.

But Zukor's fame today rests not on his prodigious operations as an exhibitor, rather is he referred to as the man who immortalized the actor. Less than two years ago Zukor conceived the idea of establishing a film concern that would perpetuate the artistry of the world's greatest players and also provide everlasting film records of plays of other days. Realizing that such a project required the prestige of some influential figure of theaterdom whose artistic productivity would alone be a guarantee of what The Famous Players' Film Company really stood for, Daniel Frohman was approached by Zukor and the two quickly came to an agreement.

The first release of The Famous Players was indeed illustrative of a new era in filmdom. Sarah Bernhardt, who had been tempted into the film studio twice previously, always receiving \$30,000 for each portrayal before the camera, was selected by Zukor and Frohman as the most representative artist in all the world to reveal The Famous Players' policy. The films of the divine Sarah in "Queen Elizabeth" created an epoch in filmdom. Their vogue is still great. Since then Zukor has stopped at nothing in the effort to expand and to uplift. Mrs. Fiske, Bertha Kalich, James K. Hackett, Cecelia Loftis and a score or more of stellar figures of theaterdom capitulated to the camera man's lure in 1912-1913.

Charles Frohman was wont to laugh at brother Daniel's change of artistic environment, but Daniel stopped producing for the stage, even turning over to Charles his Lyceum Theater that he might give all his attention to the studio productions. In two years Daniel has seen the growth of the new film company assume gigantic proportions. Meanwhile the stage producers from New York's theater zone were capitulating. Brady, the Shuberts, D. V. Arthur, Jessy Lasky, Henry W. Savage, George W. Lederer and even the heads of the so-called theatrical syndicate—Klaw and Erlanger—began to produce for the screen. Finally Charles Frohman, no longer skeptical, has turned over to The Famous Players' Film Company a mine of theatrical successes of the last 30 years that all the world may enjoy simultaneously and at low prices of admission plays and players heretofore presented solely at "two dollar houses." Charles Frohman is so impressed with the scientific mode of public entertaining that he proclaimed before sailing for Europe that he would utilize the more intimate methods of the film studio in his future stage productivity, insisting on a plethora of action and realism from author, player and director alike.

Marcus Loew, just eight years ago, was operating a penny arcade in West 125th Street, being also interested in the slot machines which formed the compelling attraction of this once popular fad. But Loew was quick to observe that the nickelodeon was attracting the people *en masse*, and one of these five-cent "movie" theatres was located diagonally opposite to his penny arcade. The spectacle of the crowds flocking to the movies and diminished receipts for his penny-in-the-slot scheme inspired Loew to quickly dismantle all of his penny arcades and convert them into bijou auditoriums, where moving

pictures drew such crowds that it was less than a year before Loew became a magnate in this field.

In 1910 he was already a millionaire operating on a scale of immensity unparalleled in the history of public amusements. In Greater New York alone Loew owns or controls twenty-three playhouses in not one of which is there a seat that costs more than 25 cents, while the average price of admission is ten cents.

Loew has erected in the past three years five new and palatial playhouses in districts never containing a theatre before. One day he visited the site where he was born, on Avenue B, observing that the locale was now thickly populated, but lacking wholly in amusements. The successful showman built a million dollar photo-play house, which has paid large dividends from the outset.

The career of Marcus Loew for the last eight years has been truly extraordinary. A few weeks ago, while out West on a pleasure trip, he bought twenty-seven theatres until then owned by the late Tim Sullivan and John W. Considine. Now Loew's chain of theatres extends from Canada to California. Three of Loew's employes, who began with him in 1908 at a weekly salary of \$15 to \$25 each, are now earning in no instance less than \$50,000 a year.

That Loew aspires to enter the broader fields of the theatre is evidenced by the many successful investments he has already ventured in high-grade productions. It was Loew who converted Weber & Field's only failure into a big box office attraction. By changing the name of the play to "Hanky Panky" and engaging a number of vaudeville favorites who were also his intimate friends, "Hanky Panky" had a three-years' vogue and has not yet exhausted its popularity.

Loew also produced "The Pleasure Seekers" at Winter Garden, but on the "Rialto" he is regarded as a product of the moving picture craze. There are many Marcus Loews in filmdom. In almost every large city one may find at least one movie magnate who in less than eight years has become all powerful and wealthy. In each instance the fortune has been founded on nickels and dimes, which, when multiplied 365 days in the year in chains of gold-laden temples of the silent drama, soon grow into hundreds of thousands—even millions.

Vitagraph Director for Peace Movement

Following the motor boat races to be held the second week of August, Commodore J. Stuart Blackton, who owns a fleet of the fastest motor boats in the world, has arranged to have the craft armored. It is his intention to have this fleet act as supplementary coast defense in connection with the peace movement. The armored vessels, as Commodore Blackton believes, may be a possible method of overcoming submarine warfare. These boats are so fast that they can outspeed torpedoes and are also able to attack and sink submarines. It would require but a few of these boats to keep the entire coast front free from submarines.

Assisting Commodore Blackton is Hudson Maxim, the inventor of high explosives, and a member of Thomas A. Edison's Board of Improvement of the Navy.

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"THE BIGGEST DOLLAR'S WORTH"

An Interview With "Dimples"

MISS LILLIAN WALKER, THE VITAGRAPH STAR, REVEALS SOME INTERESTING FACTS CONCERNING HERSELF

THE joyous satisfaction which is afforded the enthusiastic fanatics of reel life at the various palaces of the silent drama leaps to the loftiest bounds of delight when the announcement of the appearance of Miss Lillian Walker is thrown on the screen. During the years which she has been entertaining thousands of adherents of the greatest American amusement, her popularity has increased amazingly until at the present time her well-known ability is sufficient to attract the undivided attention of exhibitors to any release wherein she assumes a principal character.

Having received numerous requests from PHOTO-PLAY REVIEW readers for a brief biography of Miss Walker, we resolved to accommodate those who thirsted for knowledge and present a pure and unadulterated sketch of the comedienne who has made "Love, Luck and Gasoline" one of the most famous three-reel comedies ever released by the Vitagraph Company of America. In a strenuous endeavor to obtain these real facts the editor decided to obey the command of the sage who said, "When you want water, go to the fountain." We were in quest of information for this composition, so we went to Miss Walker for an interview.

The initial impression gained when coming face to face with the real Miss Walker is that the films fail to render justice to her natural beauty. Her wealth of golden hair and heaven tinted eyes, which are twinkling tidings of a pleasant disposition, can scarcely be appreciated to the proper extent when portrayed on the screen. Her charming features, which have elevated her to such enviable prominence and have proven irresistible to multitudes of her admirers, were increased one hundred fold as she smiled pleasantly at the interviewer.

This smile of greeting revealed unmatched pearl-like teeth and those far-famed and incomparable dimples, which left nothing to be desired.

"Yes, I was born in Brooklyn," she replied to the inquiry concerning her early life, "and my father's name was Andrew Wolke."

"But—" the writer ventured to remark.

"You see," she hastened on to explain, "Wolke gradually developed into the English equivalent Walker. My father and my mother, who was Caroline Peterson, were both born in Sweden. Father's ancestors emigrated from Germany, but as far back as the records go mother's family was Swedish."



"What do you care to tell concerning your past life?"

"Well, everything," she replied, producing another famous smile, "I'll even venture to allow those familiar with mathematics to learn my age, which I know is quite unusual for one of my profession—" her blue eyes twinkled merrily as she added, "at least unless they subject the figures to a slight change."

Here she became rapt in meditation for an instant, then, continuing, she said, "The stork left me in that cosy little Brooklyn home April 21, 1888, according to the family record book. The first that I can remember was attending a nearby public school, where I developed a fondness for literature, especially the works of Shakespeare, which were included in the final grade of study. After graduating from the grammar school, I completed my education at the Erasmus High School. When school days became but pleasant memories I secured my first position as a hello girl. Now, I rather liked the duties assigned to a telephone operator and would have probably spent an obscure life at the switchboard had it not been for the death of my father. This sad incident left me the sole support of the family; consequently I was obliged to cast about for a more profitable employment. I finally secured a position as professional model."

Miss Walker paused in the autobiographical statement for a full minute, as if recalling to mind her next step toward the pedestal of fame.

"My debut behind the footlights was not as propitious as some, but I was more than happy when given the opportunity to play the ingenue part in the melodrama "The Little Organ Grinder." Mr. Maurice Costello was in the cast at that time. I traveled around the circuit with the company, which played one-night stands in most of the cities, thus adding the labor of continuous moving to our already heavy burdens. After returning to New York I was engaged in "The Follies of 1910" at end dancing; I was also called upon to do several specialties throughout the performance."

Miss Walker then went on to describe her experiences in vaudeville, and the writer interrupted with that question which is invariably asked, "Was the increased compensation offered you responsible for your desertion of the legitimate for the camera's eye?"

Our heroine, for such we must call her, replied in the negative, stating that she had scored only a moderate amount of success in "variety" owing to her mild voice. She emphatically

declared that her lack of voice forced her to give up the dramatic stage.

Continuing the narrative, Miss Walker said: "I returned to my work as model at this time, and it was while engaged at that profession that one of the Vitagraph owners gave me a chance to perform, and I have been retained by that company until the present time. I have never worked in any other than Vitagraph studios, and my connections with this company has been very pleasant and I am entirely satisfied."

Her modesty, which outrivals any trait of her character, unless it is her ability to look pleasant at all times, prevented her from giving an elaborate and detailed account of her success on the silent stage. Miss Walker's first picture was in a drama called "The Inherited Taint," in which she played the leading part opposite Maurice Costello. However, her ability as a comedienne was soon established, and since then she has generally appeared in the lighter form of motion pictures. Her reputation was established in "Cinderella's Slippers," "The Wonderful Statue," "Love's Quarantine," and in a series of pictures in which she was known as Miss Tom Boy, the greatest of these being "Love, Luck and Gasoline," a three-reel mirthmaking presentation.

In every clime and nation Miss Walker is known as "Dimples," and those who have been fortunate enough to see the diminutive star in one of her characteristic smiles agree that the nick-name is appropriate. These small and delightful depressions in her cheeks are distinguishable features which cannot be duplicated or imitated.

Miss Walker has attained widespread popularity among those who have witnessed productions in which she has participated. As evidence of their love for the young lady, in the fall of 1913 her admirers elected her Queen of the Coney Island (N. Y.) Mardi Gras, her fellow ruler being the late John Bunny, who was selected King.

"What are your favorite hobbies?" was the parting query of the interview.

"That is somewhat difficult to answer," she said, "I am fond of swimming, and I have always considered riding one of my favorite sports. Perhaps the greatest diversion is an aeroplane trip. I have had several rides in the flying machines, and, although they came few and far apart, I always long for the day of such an event with keen anticipation, which is developed through a realization of the hazards associated with the journey."



Exhibitors League Enjoys Outing at the Shore

Mayor Riddle Welcomes Photo-Play Celebrities.
Three Hundred Members in Party

By STEVE TALBOT

ALIVELY emotion of happiness was conveyed to three hundred distinguished members of the profession at the annual outing of the Motion Picture Exhibitors' League of Philadelphia, which was held Sunday, July 18th, at Atlantic City. A special train left Philadelphia at 9 o'clock and returned a few minutes before midnight. Included in the social company were delegates from every branch of the photo-play industry. The Exhibitors' League, which is a body of persons united for the common purpose of advancing the interests of the members of the craft (which in turn creates a noticeable improvement in the work of those interested), received well merited praise for the unsurpassed success of the excursion which must be regarded as the best outing ever given by any organization of film people in the United States.

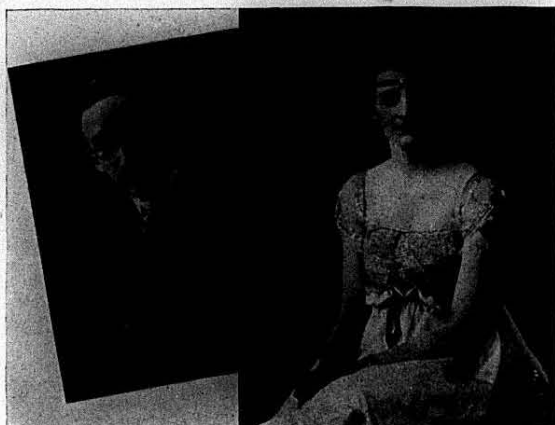
After a plunge in the briny deep and an hour's indulgence reclining in roller chairs and basking on the beach, where a tan was cultivated under the torrid rays of the mid-summer sun, the gay film folk adjourned to the renowned Continental

dancing. The variety show program included an array of talented vocal artists, classic exponents of the terpsichorean art, and vaudeville entertainers whose names are spread over the boards even as the grass is covered with the glistening morning dew. One of the bright features of the proceedings was the appearance of the genial city executive, Mayor Riddle, who made an address which won for him a sunny spot in the hearts of the visiting photo-players and their friends. The widely known official of our greatest summer resort, among other things, said:

"I am glad to welcome the members of the Exhibitors' League. I spoke to you last year and promised that I would address you the next time you came here. I know something about moving-picture censors and think they are the most narrow-minded people in the world. When the picture, 'The Island of Regeneration,' was rejected by the censors of Illinois and the showing of this picture prohibited by the Mayor of Chicago, I went to see it. I enjoyed it and requested a theatre in my own city to exhibit it so that all my friends could see it. The commis-

people were the most charming and sociable that he had ever had the pleasure to meet.

Among those who went down on the trip and who enjoyed every one of the features of the day were Charles Segal, president of the league; P. J. Cropper, business manager of the league; Jay Emmanuel, secretary and treasurer, accompanied by his fiancée, Miss Bella Flock; Billie Reeves, Lubin Comedy Company; C. L. Bradford, Family Theatre; J. Effinger, Leader Theatre; H. Green, Susquehanna Theatre; M. Walsh, Iris Theatre; Carl Hess, Lehigh Palace; Lewis Hopkins, Somerset Theatre; Sol Hopkins, Broadway Theatre; Nat Fischer, Eastwick Theatre; Marcus H. Benn, of the Benn Theatres; James L. Daly, father of the Lubin studio; Mrs. James L. Daly (Clara Lambert), mother of the Lubin studio; William Alexander, Fox Film Corporation of New York; Julian M. Solomon, Jr., of Bosworth, Inc., New York; Jos. Hebrew, V. L. S. E.; William Heenan, Stanley booking offices; Charles Krause, Philadelphia office U. B. O.; James T. Butner, Mutual Film; Hal Rodner, Greater New York Film; Louis Swaab, Interstate; Oscar Libros, Picture Play Corporation; G. Michaels, Greater New York Film; Allen May, World Film; A. G. Steen, Criterion Corporation; Arthur C. Melvin, George Kleine Attractions; I. Smith, Criterion Corporation; L. Getzler, Greater New York Film; Steve Talbot, PHOTO-PLAY REVIEW; Edear Mels, press agent, Lubin; I. M. Flynn, World Film; J. H. Pone, Mutual Film; C. H. Powell, Continental Film, and a host of others.



JAY EMANUEL

MISS BELLA FLOCK

Hotel, where they were regaled to a sumptuous banquet. Edibles of every description were on the menu, and the diners did ample justice to the courses, since the bathing and other recreations had whetted an appetite which could only be appeased through liberal partaking of the excellent food and dainties. A pleasing novelty was a huge canvas banner, which hung over the portals and bore the inscription, "The Reel Fellows of Philadelphia are Here Today." After dinner speaking was made conspicuous through its absence, which was another pleasing innovation, according to the sentiments of the majority.

Immediately following the dinner, the scene of activities shifted to the boardwalk, where the fair fiancées and better halves of the gentlemen interested, together with a bevy of dainty Lubin girls, instantly sprang into popularity, and, because of their natural charms and natty garbed male companions, those who were no membership badges were obliged to envy the delightful sensation which the M. P. E. L.'s created in the happy throng.

After supper had been served the party adjourned to the Almac Pier for the vaudeville entertainment and

sioners of this city passed an ordinance prohibiting dancing on Sunday, but I did not vote for it. To show you that I approve of Sunday dancing I am going to do a one-step with this young lady, so if they arrest you they can put me in jail with you. The day is fast coming when every amusement will be permitted on Sunday. To the sure all things are pure, and if the people enjoy dancing during the week they should be allowed to enjoy it on Sunday. What is wrong during the week is just as wrong on Sunday. There is enough gloom and sorrow in the world. Let us all enjoy ourselves, so let's have a two-step and then you can inform on me as one who broke the law."

To prove his sincerity the jovial mayor danced with Miss Brickley as the gathered hosts emitted rousing cheers of approval and expressed their admiration for the "jolly good fellow," as "Billy" Riddle is known among his friends.

Harry K. Thaw, the famous alienist sleuth and one of Pittsburgh's well-known residents, posed gracefully in the midst of a group of the most charming members and was wound on the reel while smiling gracefully in the camera's eye. Mr. Thaw proved his sanity by stating that the movie

Women in Pictures

The Personal Viewpoint of Mary Fuller

By ALBERT LEVIN ROAT

"TO hold, as 'twere, the mirror up to nature." That is the motto of the theatre and even more so of the screen. Women of the photo-play today; those who will be tomorrow, should, and I believe many do, cultivate within themselves and give to the world all the beauty, refinement and inspiration possible that their sisters in the audience may have their faith renewed, their pathway toward improvement lighted. The lovely heroine of the screen is like the "little candle whose bright beams shine forth in a naughty world"—whose radiance into the four corners of the earth make life more livable.

"Heroine," to trace the word derivatively, means one who is "heroic, brave, exceptional, superlative"—and, this is what all we women want to be. There is not one of us who does not want to be real heroines on the stage of life. We are constantly dramatizing ourselves, our friends, our work, our sweethearts and we all continue to improve and to realize the ideal picture of ourselves that we have before us.

Sometimes, the interest in our personal being flags and then we lose touch with the dramatic quickening in our lives. At such times, I promise you a trip to the movies is beneficial—then it is that the lovely heroine is an incentive because the proper perspective in ourselves is renewed and the individual cultivates interest. For instance: Susan Jane, spinster, age 35, who makes patchwork quilts in the front parlor, is apt to sink into a rut and lose the real perspectiveness of life unless she takes some form of amusement occasionally. Tell me, what woman has not left her ennui in the picture house and brought away a new enthusiasm of hair dressing, costuming or at least a more courageous

outlook of her own personal possibilities?

It is because of that very fact that a "movie" heroine is held up as a model, a criterion and she must give to her audience a mental standard of feminine loveliness. Such golden seed will blossom forth a thousand-fold to make womankind of the world ideal. For after all is said and done, it is woman who sets the real standards of life, society, culture and education. Woman is man's guiding star, and, despite suffrage, tango teas and lobster shows for the Tired Business Man, the deeper issues of life have taught the world that she is his refuge, comforter and his real inspiration. And, surely that is a higher duty; a finer mission than devoting one's life to a wholly commercial and self-gratifying policy.

Men must work, but they require the refining influence of lovely womanhood for their real inspiration. Women, too, must work, but they must in addition create an atmosphere of beauty, a standard of high taste and exquisite cultivation.

And, so, that is a woman's real mission, whether she be a clerk, a typist, an actress, a lady of fashion or of the arts or professions. Therefore, women of the universe, I caution all of you, let not the lamp of your beauty, the interest in life and its prospects, personal cultivation, burn low. Remember always, that you may be the inspiration of some one else's life or a great work of art. It is the duty of we women of the screen to help to encourage and guide you to that ideal of feminine loveliness, for in your hands and power the destinies of MAN will be shaped with firmness and perfection.

Ethel Clayton, the Lubin leading lady, left last Saturday for Phoenix, Arizona, accompanied by her brother, Donald Clayton, and Edward Earle, the camera man, to join Romaine Fielding's company in the Grand Canyon, Arizona, where William Vaughn Moody's play, "The Great Divide," will be filmed.

Popular Actors Become Directors

Harry Beaumont, Carlton King and E. C. Taylor are Advanced

As a reward for being identified as an actor with many of the most successful Edison productions and evidence of technique grasp and ability in the writing of a number of comedies and dramas which have gone well, Harry Beaumont has been made an Edison director after the showing of his productions, "For His Mother" and of his own play, "The Bedouin's Sacrifice," which proved with emphasis that he merited the advancement.

Mr. Beaumont is well grounded in stage and screen craft, acquired in a varied and long career in both, for one yet near the quarter century mark. He was always "from Missouri" because he couldn't help it, being born there, but his success since has been proof of the result of the "show me" attitude, in delivering the goods always. The theatrical bias early reared its head, in his working after school in the business end of a local theatre in St. Joseph, and he was soon leaving in a repertoire company. After a season, he "opened on Broadway" in vaudeville in the then Proctor's Theatre at Twenty-eighth Street. He stayed in vaudeville for two years, having his own acts which he also wrote, and again went into repertoire and later spent one year in the Western company of "Under Southern Skies." Then came one year in "The County Chairman," two years with the A. H. Woods' productions, another year in vaudeville, a season with David Higgins' "His Last Dollar," and in stock in Hamilton, Ont.; Brooklyn and Atlanta, Ga.

While waiting for the opening of "Checkers," in which he was featured for a year, Mr. Beaumont played his first rôle in motion pictures with the Vitagraph, staying but one month. After another vaudeville appearance, he permanently joined Edison, where he has been about four years, playing juveniles, and heavies, notably

the heavy in "The Stoning." Some other films in which Mr. Beaumont has been well liked are "The Librarian," "The American King," "The Witness to the Will," "Her Husband's Son," "That Heavenly Cook" and "In Spite of All."

With the appointment to directorship of Mr. Beaumont, were also that of Carlton King, who is now producing one of Mary Rider's stories in which Miriam Nesbitt has been featured, and of Edward C. Taylor from stage management. Mr. King is one of the most versatile actors of the screen, for though he earned his reputation on the stage as a featured singing comedian, he has been uncommonly successful in playing serious and eccentric character roles, and heavies, his most recent, and one of his best characterizations, being the religious fanatic in the feature, "The Working of a Miracle." His art at make-up is well known. Mr. Taylor, though but a comparatively short time at stage management, made a distinct impression in designing unique, historically accurate and architecturally beautiful sets and effects. Previously he was an artist and spent some of his time with the Kalem and Lubin Companies as a player. Another advancement is that of Bernard Durning from assistant stage manager to stage manager, recently an assistant director to Director John Collins.

Million Dollar Contract Closed

The Balboa Amusement Producing Company has entered into a second contract with Pathe Freres for the delivery of eleven more photoplays a week. This covers a period of two years and supplements the five-year agreement made some time ago. It means sales amounting to \$1,000,000 a year to Balboa, which is in position to deliver by reason of recent enlargements to its plant.

The Man On The Cover

HENRY B. WALTHALL is acknowledged to be one of the most polished and capable actors that motion pictures have developed. Many other men are making wonderful contribution to cinema history, but none has achieved the results credited to Henry Walthall. On the screen he ranks with the foremost giants of the stage—Henry Irving, Otis Skinner, Robert Mantell, Cyril Maude, Forbes-Robertson and those who occupy equal prominence as footlight artists. He has conquered the "silent drama" and acquired the skill that enables him to convey every thought and express every emotion without recourse to the cheap pantomime that mars so many pretentious American productions. While those who do not understand what real motion picture interpretation means are struggling with a mixture of pantomime and other physical contortions, and confirming the belief that cinematography is still in its swaddling clothes, Henry Walthall is demonstrating that it is an entirely new but comprehensive method of transmitting impressions, not from the stage to large and enthusiastic audiences, but from the screen to millions upon millions of people who appreciate the economic form of entertainment that motion pictures furnish. Perfectly natural, without rant or wild gesticulations—without "mugging" and without strident efforts—Henry Walthall reaches and controls the human risibilities. He commands smiles and tears at will with a mag-

netism that projects itself into the hearts of the classes as well as the masses.

Those who have been fortunate enough to witness Mr. Walthall's work in the Griffith picture, "The Birth of a Nation," have realized that he has lost none of his old charm. Easily the leading figure among the several wonderful screen characterizations in "The Birth of a Nation," his work is always easy, graceful and convincing. Mr. Walthall never lent himself to the melodramatic flourish or exaggerated heroics in his portrayal of military character, and it is the tense earnestness of his acting that contributes so much to the reality of the Griffith picture.

Since the Biograph days, when Mr. Walthall was developed under the direction of D. W. Griffith, he has advanced steadily in artistic accomplishment and popular favor. He is a master of subtle expression and in parts requiring a display of emotional feeling has few equals. The companies with which he had had seven years of experience never mention the names of their actors or actresses, but, notwithstanding reticence, hundreds of thousands of people have learned about Henry B. Walthall, and the motion picture trade has placed him on a pedestal where they worship him for his art.

In Griffith's "The Avenging Conscience," and "The Birth of a Nation," he gave truly notable performances, and more recently, in Balboa's six-part special production, "Benlah," by Augusta J. Evans, the

great Southern authoress, his portrayal of the embittered and melancholy "Dr. Hartwell" was the distinguished feature of the picture. The camera seems to sympathize with his exceptional personality, and the secret of his marvelous success, perhaps, lies in this fortunate fact. Mr. Walthall liked the part D. W. Griffith assigned to him in "The Avenging Conscience," he was pleased with the efforts he put forth to make "The Birth of a Nation" the great success it is, but he believes that in "Benlah," as Dr. Guy Hartwell, he has portrayed the greatest character in all of his successful experience before the camera. This masterpiece, produced by the Balboa Company, of Long Beach, Cal., is released on the Alliance program.

Mr. Walthall was born in Shelby, Ala., in 1880, and is a veteran of the Spanish-American War. He spent seven years on the legitimate stage, and began his screen career with the Biograph Company and Pathe Freres, from whom he went to the Reliance Company and more recently to the Balboa Company. He has been long in Los Angeles, but calls Bogota, N. J., his home. His favorite pastime is reading, and his library reminds one of the sombre and majestic rôles he has played.

He is now connected with the Essanay Corporation and has taken a part in "The Fatal Tempter," which is exceptionally well adapted to his type of acting. Mr. Walthall's strongest work is in portraying intense emotion, and his skill in bringing out all the deep feelings of the human heart is well known.

THE PHOTO-PLAY REVIEW

HORACE J. GARDNER, Editor

WALTER B. McCONNELL, Business Manager



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TO THE
MOVIE WORLD

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No. 20

Editorial Comment

Being human it is natural that the editor should feel elated with the public and fulsome praise which has been bestowed on the PHOTO-PLAY REVIEW during the past few weeks.

Communications brimful of flattering phrases and complimentary expressions of approval have been showered on the desk every morning. The exhibitors, the players, the manufacturers, and the general public have united in expressing their genuine and wholly unsolicited praise.

During the twenty weeks following the appearance of the initial issue, the PHOTO-PLAY REVIEW has enjoyed a most successful career. The growth in popularity has been substantial, although there is nothing in the rapidity with which our subscription lists have been increased to indicate mushroom augmentation. From cover to cover the weekly is the representative photo-play magazine on the market at the present time. The expensive paper used, the clear cuts, and the timely articles of general interest to the "movie world" are three reasons why the journal has leaped into national prominence.

Everywhere the PHOTO-PLAY REVIEW has been accorded liberal support, and now our thousands of readers scattered over the universe boost as a unit the photo-play magazine which is somewhat ahead of the field in which it circulates.

The general public caters to the magazine that "delivers the goods," so to speak. It looks forward largely to the journal whose columns are replete with sketches from the pens of photo-play celebrities, whose articles are devoid of sensationalism, not colored with exaggeration, but accurate and impartial. Our timely answer department has become nationally famous as the authority to settle all disputes arising in the field of the silent drama.

The exhibitors state that they find the REVIEW a most valuable source for general information on the recent productions of the screen.

The manufacturers are already recognizing the value of representation in the advertising columns and the film corporations are making preparations to use extensively the PHOTO-PLAY REVIEW as their medium to advance the sales of their products.

The aim of the publishers is to present to its patrons a magazine which will be more excellently prepared as each succeeding issue elapses into history.

In approaching that degree of perfection, which is desired, it is essential that the editor shall acquire the hearty co-operation of those who derive the greatest amount of benefit from the REVIEW, viz.: the manufacturers, the exhibitors, the players, and the general public. Therefore, we sincerely express the wish that all interested will not hesitate to contribute suggestions which will add to the improvement of our efforts. Service of this calibre will be sincerely appreciated at all times.

Censors

Volumes have been written and much has been said criticizing the Pennsylvania censors on their narrow-minded views as to the propriety of recent productions on the screen. The unpopular board has deleted films which other commonwealths have deemed proper and wholly within the moral as well as legal limits and have pronounced them perfectly proper for the scrutiny of all.

In a recent issue, "The Saturday Evening Post" commented editorially on city and State censors as a whole, and described them in unmistakable terms as a coming impertinent nuisance. The sketch from America's leading weekly is reproduced below for the general public—and the Keystone State Censors:

"The instinct to look after your neighbor's morals—however unsuccessful you may be in looking after your own—is ineradicable in human nature. If printing were a new art—invented, say, in the nineteenth century—it would undoubtedly be under a comprehensive censorship. There would be a college of censors in the postal department to scrutinize every printed sheet that went through the mails. There would be State censors, whose political activities had been of such nature as to inspire the Governor with great faith in their general discretion.

"New York, Chicago and other large cities would have local boards, probably affiliated with the police departments and very zealous in seeing that the minds of the young were not corrupted by printed words which tended to raise doubts of the police department's intelligence and integrity. Recent issues of Chicago newspapers containing information that policemen had been indicted for grafting would have appeared with the corrupting columns carefully blacked over in the Russian manner.

"Motion pictures are a new art, and a complicated system of censorship is growing up around them. There is no particular reason for censoring motion pictures more than anything else, except that they are new and their unsettled status gives the censorious instinct a chance to assert itself. Crime of all sorts is constantly described in print that is within the reach of any literate child possessed of a penny. It is constantly shown on the stage, the illusion of which is much more powerful than that of the motion picture. Motion picture men themselves set up and supported the National Board of Censors, because they wished the public to be assured that the entertainments were such as the public's wives and children could see without offense. A lot of State and city censors, each with his own notion of what is advisable for his neighbor to see, cannot fail to become in the end an impertinent nuisance."



Realism in Reels. Jean Darwell Injured in Auto. Edison Features. Re-Issuing Alice Joyce Pictures. Girl Contest.

There is realism in reels, but the lengths to which Sid Olcott will go to get it has twisted the tongue of many an actor appearing under his direction, as may be shown by the story which was told in the studios after he returned from Ireland, where he produced the series of Irish pictures now being released by Lubin. After Olcott was ready to take a scene in an old Irish cabin, he decided to make his pictures Irish to the last notch. He insisted that his American actors use the good old Irish brogue when going through scenes; he even went further and insisted on the use of the brogue in their conversation with one another. The result was even better than he anticipated. Miss Valentine Grant, his leading lady, attained a brogue that is a delight to her many friends in this country.

MacKyn Arbuckle's new Bosworth picture, "The Reform Candidate," was delayed a day or so by an automobile accident which befell Jean Darwell, one of the principals of the cast. While on her way to the studio her electric landaulet was hit by a large touring car. Though her car was wrecked, Miss Darwell escaped with a few bruises, and after a few days' rest was able to resume her work.

The Kalem Company are releasing several reissues of their successful pictures featuring Alice Joyce. Among them are: "The Country Girl" and "A Battle of Wits." This same company's thrilling serial, "The Mysteries of the Grand Hotel," seems to get better as it goes along, and you will find the forthcoming chapters intensely interesting.

In The World Film Company's picture, "The Cub," a house is presumably destroyed by fire. For this spectacular effect Director Tournier found that it would not be possible to burn the particular house he had selected, so he arranged to have it blown up, in order to reveal the effects of the fire. In the film, this scene is highly effective.

The Edison Company have just released "June Friday" and "The King of the Wire." In the former Gertrude McCoy and Robert Connors are the featured players, while the photoplay was written by Lee Arthur, the author of David Warfield's first great success, "The Auctioneer." In "The King of the Wire" Gladys Hulette is the leading lady, and Pat O'Malley will do a few more of his sensational "stunts" in a picture that is a real thriller from the word go.

I am sorry to announce that the girl contest mentioned in last week's issue has been delayed a trifle. I can faithfully promise, however, that in our next issue full details will be given. The delay is not through any fault of ours, but simply due to the fact that the film company in question needed a little more time to per-

fect details. You may rest assured that this is a real, sure-enough opportunity for some girl to break into the motion picture game, in a way that almost assures success. Look for full details on another page of next week's issue, as I won't have room for it all on my page.

Oscar Eagle, who is making the big production of "The Cotton King" for the World people, had the rare privilege of having in his company the youngest living actress. In fact, she is only seven days old, or at least she was when the scene was made. A new born baby was required, and luckily the wife of a member of the scenic department had been blessed with a bouncing girl who has now has the distinction of being the youngest movie star in the business.

The Herald Film Corporation has taken New York City and Long Island in the distribution of the Cort Film Company's screen production of "The Melting Pot." This company has also contracted for the New England rights. Washington, Oregon and Idaho were sold a week ago. The picture is proving a big success wherever projected.

The next Famous Player picture featuring Marguerite Clark will be "Molly Make-Believe," a quaint and captivating romance by Eleanor Abbott. Following this, Miss Clark will appear in "The Prince and the Pauper." Mary Pickford will appear in a stupendous photo-play production of John Luther Long's "Madam Butterfly," to be released in November, and followed by her appearance in "The Foundling" and "Twisted Paths." Paulette Goddard will be seen in "Sold," "Zaza" and "The Fatal Card." Sam Bernard, Hazel Dawn and John Barrymore will also be presented in new photoplays.

Last week Lenore Ulrich stopped the show at most every performance at the Broadway. Her first picture, "Kilmeny," was being shown. Miss Ulrich also appeared personally, and when the spot light was thrown on

her, the audience would never allow the next picture to go on until the little star had made a short speech.

"Hearts Ablaze" is the featured picture at the Vitagraph Theatre this week. The cast includes such favorites as L. Rogers Lytton, Julia Swayne Gordon, Leo Delaney, Zena Keefe, Charles Wellesley, Frank Currier, Garry McGarry, George Stevens, Rose Tapley and Nicholas Dunaev. It was produced by Lorimer Johnston, and written by Eugene Mullin. The story is of the Cloister and the Court. It is full of dramatic action and pathos.

The first release of the newly formed Equitable Motion Picture Corporation will feature William Courtleigh in the leading role and is entitled, "Life's Crucible." Walter McNamara, the producer of "Traffic in Souls" and "Ireland, a Nation," will be the director of this feature. The scenario was written by Marc Edmond Jones, and is said to afford Mr. Courtleigh ample opportunities to display his well-known talents.

Last week I had a very pleasant visit with Director General Alan Crosland, of The Edison Company. We went down to the studio, where Carleton King was busily engaged rehearsing his company for some very exciting bits of business in a "drug fiend" drama. If you think it's easy work to be a motion picture player in the summer, just spend a few moments on a good hot day in a glass enclosed studio. "As hot as Hades" might just as well be changed to "As Hot as a Studio." Ask any player.

"The Sorceress," the next big feature to be released by the Fox Film Corporation, will be a wonder. I have seen "stills" of many of the scenes, and that it will be another thriller there seems no doubt. This is the picture for which a Mexican street scene was built at a cost of ten thousand dollars.

William Elliott has returned to New York, having finished his summer engagement with Balboa. While in Long Beach he took the name part in the picturization of "Comrade John." The trial run of the film impressed President Horkheimer so favorably that he regretted not having signed up the star for a longer time, but Mr. Elliott had to go East to get ready for several fall productions that he will make for the spoken stage.

Jackie Saunders is appearing in a strong three-reel domestic drama under the direction of Bertram Bracken. Her new vehicle offers Miss Saunders splendid opportunities. Playing opposite the Balboa girl is Lewis J. Cody, one of the best known actors to be recruited from the legitimate stage recently.



Roscoe C. Arbuckle

Prominent in Photo-Play World

THE name herewith is often on films by Lubin, Edison, Pathe and others, closely following the words, "Written by." It is a name that both amateur and professional photo-playwrights conjure by. Of the thousands of friends and pupils in the film game that E. W. Sargent holds, but a very small percentage have ever seen or talked with him. He is a large man with a mustache, as you may see in the accompanying photograph. Also he is bald. In the early forties, Epes W. is 'way up in Masonic circles, married, a native of the State of Maine, and uses an Oliver typewriter. He also wears a wide-brimmed, black Stetson hat in winter and a Panama in summer. A silk bow tie all year around, and smokes something like a hundred Ricoré cigars (the long, black ones) a day.

It is the privilege of the writer to know Mr. Sargent intimately, and his writings are familiar to me for many years. A brief exposition of his personality is pertinent, I believe. Mr. Sargent does not come in contact with a great many people. He is afflicted with a slight deafness, which makes him a difficult companion to those who do not know him well, but interferes in no way whatsoever with the keen appreciation of his generous and kindly qualities, and unflagging good nature, no matter what aggravations may arise in his daily course of work or pleasure. Our first knowledge of Epes Winthrop Sargent was when we found out the identity of "Chicot," back in 1900. Then vaudeville artists playing New York City were in the habit of getting up at daylight, at least one day per week and spending five cents for a copy of the "Morning Telegraph." That paper carried each day a criticism of one of the vaudeville shows in town over the signature of Chicot. They were, without doubt, the most humorous and candid reviews of the "vodvillian" ever attempted by a newspaper man. As related above, the actor folk literally stood in line to get copies of the paper wherein Chicot pointed out their several merits and faults. In the course of his work in this branch of the theatrical field, Mr. Sargent became known to, and hated by, more variety performers than any one person in America. In 1905 he was moved to start a vaudeville performers' weekly, and what is now "Variety" resulted. E. W. Sargent was founder, editor and proprietor, and the paper sold for five cents a copy. After a peek into the devious ways that must be trod by the editor of a theatrical weekly which is to be successful, Epes W. decided that his style of criticism did not jibe with the successful snaring of shekels

from the criticised ones in payment for advertising space in the paper. His partner, the present publisher, then relieved him of all responsibility by taking over "Variety" alone.

The erstwhile editor then turned to other things. He wrote and sold short stories to the Munsey publications and others. He sold special articles on music, vaudeville, the "drammer," and whatever came to his attention which he considered himself capable of writing on. Pictures were but little known then, but now—fifteen years nearly—see the motion picture replacing all the other forms of stage entertainment. And Epes W. Sargent has grown up with them, and stands at the head of his profession. The most complete and authentic treatise published aent the

that there was something wrong with the licensed pictures. The Patents companies were then publishing a press sheet which described their releases in glowing terms of praise. Mr. Blackton found that the paid press department was inclined to speak too kindly of the pictures—some of which he could not find a good word for himself after viewing them. So he asked Mr. Sargent, one day what he would take to look at the releases and write his opinion of each, to be published in the said sheet. "Chicot," in amazement, asked the film manufacturer if he was familiar with the candid style of his criticisms. Mr. Blackton said he was, and that was why he spoke. He wanted someone with intelligence and critical ability, who was unbiased and not too familiar with motion pictures, to review the product of his studio and those associated with the Vitagraph and write exactly what was prompted by the exhibitions. Mr. Sargent undertook to do this shortly afterwards, and, while his reviews made fine reading, they soon brought down upon him the wrath of every manufacturer in the combine. While his activities in this line were short-lived, it was his introduction into the film business. S. Lubin shortly afterward sent for Mr. Sargent, making the remark that "this man Sargent must be an extraordinary man, the row they are making over him," and he was the first publicity man and scenario editor the Lubin company ever had.

Since then Epes W. Sargent has studied the motion picture business and so familiarized himself with every branch of it that he is the recognized authority on script preparation. He has been for some time connected with the Lubin company directed by Arthur Hotaling in Jacksonville, Fla., supplying most of their stories. This summer he has watched Billie Reeves work daily and prepared most of the material which has been screened with the English comedian in the lead. Besides editing the Photo-playwright's and Advertising for Exhibitors department in the "M. P. World," Mr. Sargent turns out from five to ten original comedy scripts a week—which he sells at top price, by the way—handles an enormous correspondence, and worships at the shrine of Mrs. Epes W. S., and a three-year old Epes Winthrop, Junior.

N. B.—Epes Winthrop Sargent also uses green stationery, and green typewriter ribbon, and has green ink in his several stylos. He can cook spaghetti better than the man who invented it, and can cat it without the aid of shears, or a shovel, which is no mean accomplishment.



EPES WINTHROP SARGENT

technique of the photo-play was written by Mr. Sargent, and has run into several editions since its initial appearance. As an authority on advertising for exhibitors, he is the acknowledged "chief supreme." He has conducted the department under that heading in the M. P. World for many years, and numbers among his friends thousands of exhibitors all over the world, whom he has helped to success by his able advice in that line.

Mr. Sargent has just completed the manuscript of his latest book, which will be published shortly, and will be the first authoritative and expert work on the science of motion picture theatre publicity. His introduction into the film game is more of an accident than anything. Many years ago Commodore Blackton, founder of the Vitagraph Company, decided

Bronze Medal Awarded for the Best Photo-Play Shown at Panama-Pacific Exposition

The bronze medal awarded the Metro Pictures Corporation by the officials of the Panama-Pacific Exposition at San Francisco on Metro Day, July 15th, was a special award for the best motion picture shown during a competition in which the manufacturers participated. The medal has just been received at the Metro head office in New York.

Metro's entry was the Quality Pictures production of "The Second in Command," in which Francis X. Bushman and Marguerite Snow are presented for the first time on the

Metro program. It was pronounced by the judges and all others present to be the greatest picture since "The Birth of a Nation."

The general public attended and some 70,000 people, it is said, cheered Metro when the award was made.

Competition for the special award was keen to the utmost, and that it was won by the Metro Pictures Corporation is a tribute to the superiority of its output. The Metro Pictures Corporation has aimed from its inception to make the best productions possible. That it has achieved this

perfection in the art of producing motion pictures, distancing all competitors by producing the one-photo-play unanimously acclaimed by the judges by far the best of all those shown, proves beyond peradventure that Metro is in a class by itself.

Metro may be justly proud of its great achievement, for it symbolizes that in Metro all exhibitors have preeminently the best pictures that can be manufactured at the present time.

Metro proposes to continue to deserve this unusual mark of esteem and appreciation by continuing its en-

ergetic methods of producing pictures that will not only prove satisfactory to the public, but that will always meet the demands of the most critical.

The presentation of the award made a signal honor for Francis X. Bushman, who, on behalf of the Metro Pictures Corporation, received it. Mr. Bushman was unprepared for the honor conferred upon him and was taken completely by surprise

when called upon. He gracefully stepped forward on the platform in the glare of the sun and received the tribute, thanking the president in flowing terms, and at the same time he paid a splendid tribute to the Metro Pictures Corporation for its productions and the remarkable list of great stars of the screen and dramatic stage which it had already presented to the public and has yet to come.

The Movies Make Neighbors of Us All

By LO DEMA B. SPENCER

Over the Back Fence—Katie Black and Mamie White:

"Good morning, Mamie, ain't it a fine day?"

"Yes 'tis. Think I'll wash the blankets to-day, it's such good drying weather."

"Where were you last night, Mamie? I made some ice cream and I was 'goin' to hand you over some, but Tom said he seen you go out."

"Yes, John and I went over to the movies. It was great."

"We're goin' tonight. Will you go with us?"

"Surest thing you know, John is coming over, we'll all go."

On the Front Stoop—Katherine Jones and Marie Smith:

"Hello, Marie, you've finished your dress, haven't you? It's awfully pretty."

"Think so, Katherine. I have the pattern, I'll loan it to you."

"Will you, really. I have some material that would just do. Maybe I can get a dress finished by Saturday night. Charlie and I are going over to the new moving picture place."

"Jack and I were up last night. It's awfully pretty. We're going again Saturday, too, let's go together."

"Alright, let's. That will be fun."

Over the Hedges—Mrs. Thomas and Mrs. Brown:

"Go 'way, Rover, you're tramping the flowers. Aren't dogs the dearest things, how is Fido?"

"He is not any better. Henry thought we had better take him to the veterinarian's to-night. Don't you want to go with us, we are going to drive in. We'll have to go very slowly. Poor Fido hates the machine."

"Yes, I'd love to go. I was going into town any way. Louise and I are going to the new moving picture place. Why couldn't Henry take the dog on in and you go with us to the moving pictures? He could stop for us then and we'd all come home together afterwards."

"That's a splendid idea. I'll tell Henry so that we can start early. By, by, see you about seven."

Apartment Hotel Elevator—Mrs. Ridgeway Adams, her son, Ridgeway, and Mrs. Adolphus Tyson:

"My dear Mrs. Tyson, how are you? It seems ages since we have met. One would think that we lived at the earth's corners instead of in the same hotel. Are you quite well? This is my son Ridgeway, he is home on a little vacation. Only a few days, you know. Ten days, is it not, Ridgeway? I am too busy to keep track of his vacations. Dearie, this is Mrs. Tyson, a very dear friend of mine."

"Yes, mother. How do you do, Mrs. Tyson."

"How do you do, Ridgeway. You are getting to be a fine big boy, I hope you will come over to see Adolph. I am expecting him home today. I believe Adolph is allowed to remain three weeks, Mrs. Adams, they are remodeling some part of the building. Gives the children more time than usually. Mr. Tyson

thought the children would enjoy the animal pictures at the theatre and has made arrangements to take them over to-night. Perhaps Ridgeway would like to join them."

"Oh, thank you, Mrs. Tyson. May I, mother?"

"But, dearie, mother will be left alone if you do."

"Won't you come, too, Mrs. Adams? I am going."

"How sweet of you, my dear, I am charmed. What time shall we meet?"

Deck of a Transatlantic—Hon. Benjamin A. Fisher and William Fitzwater, D.D.:

"Try one of my cigars, new brand, think you'll like them. And so we are neighbors, how remarkable—not smoking?"

"I thank you, sir, I never smoke. Pray do not hesitate, I must confess that I enjoy the odor of a good cigar. Yes, we are neighbors, Mrs. Fitzwater tells me that we are actually next door neighbors. Quite a coincidence to meet in the middle of the Atlantic."

"A rather unique joke, I take it. We Americans are a selfish lot."

"Ah, I fear so."

"Going to have some sort of a film exhibit on deck tonight. War pictures, I believe. Kind of rubbing it in, considering we had such a difficult time leaving it behind. I'd be glad to forget it, but I am told the pictures are wonderful. Can't see how they do get some of those amazing situations. Are you staying to see them?"

"I was unaware of the departure. However, I shall consult Mrs. Fitzwater. Perhaps she would enjoy them."

"Mrs. Fisher is keen on the movies. Maybe we can get chairs together."

Edith Adele Pierce

Lubin, of Philadelphia, has captured a prize beauty in the person of little Edith Adele Pierce, who was the second most beautiful girl in America in a contest held at the



Edith Adele Pierce, of the Lubin Company, Winner of Second Prize in Panama Fair Beauty Contest

San Francisco fair. Miss Pierce, who is only sixteen, is petite, with large brown eyes, a small mouth, and silken, wavy brown hair. Born in Syracuse, N. Y., she spent most of her youthful career in Philadelphia. For the last nine years she was on the vaudeville stage, and only recently joined the Lubin forces. Miss Pierce submitted her photograph to a committee of beauty experts, headed by Mrs. Fiske and Harrison Grey Fisher, and won the second prize after a close contest.

A Snowshoe Adventure

By MYRTLE STEDMAN
Morosco-Bosworth Star

Everybody has a home somewhere; even a photo-player. It was at my father's log cabin home in Colorado, situated at an altitude of ten thousand feet above the sea level, at the foot of James Peak, which is never free from snow, that I had my first real adventure with snowshoes.

I love the sport now, and I go there whenever the opportunity affords me that pleasure. In the winter time, the cabin is in a world of its own, bound in on all sides with great, white, fluffy drifts. To get about even within a short radius tracks must be cut or one must travel on snowshoes.

It is indeed exhilarating exercise and great sport to trudge over the frozen snow on snowshoes, and I learned the art at a tender age. I remember during one of my excursions home that I started out despite my father's warning to Blackhawk, a little village on the mountainside.

Well, I made the journey safely and started to return with a few small bundles. All went well till exhilarated by the shap atmosphere and the sport of snowshoeing, I became careless. Suddenly, one of my shoes glided on the edge of a sharp decline and over I plunged.

I was completely buried in a drift, as I slid down that mountainside. But I gathered myself together and had the presence of mind to grasp at a ledge as I plowed down grade. Over the edge of that chasm was a steep drop of hundreds of feet to the rocks below. Certainly I shouted at the top of my lungs for assistance, but I was far from the cabin and the wind blew the opposite direction. So I lay there close to the boulder and waited none too patiently. I tried to console myself with the thought that father would search for me when I did not return.

Presently, it began to snow and blow a terrific gale. That added to my fear, because I was afraid the snow would cover up my tracks before help arrived. It seemed an eternity to me before I heard my father exclaim: "Here is a part of her snowshoe!"

And out of the darkness I sent a shout at the top of my voice. It was answered by a joyous cry. As father peered cautiously over the edge of the crest, I warned him to be careful lest he, too, should plunge downward. Slowly he crept down to where I lay. In falling I had twisted my ankle. It took us over two hours to get back to the spot from which I had disappeared.

I promise you that I profited by that experience with snowshoes, and I am always very careful when faunting over dangerous snow. As I tell you of my experience a longing comes to me to want to go back home—home to the pure air and those snow-capped mountains. "Then too, I want to look at my 'boy's' clothes that I wear there. I believe they are the only clothes for mountain climbing and snowshoeing. Then there is the great, open hearth where a log fire burns continuously. The pine boughs snap and splutter a royal welcome.

STUDIO GOSSIP

During the national convention of Elks, in Los Angeles, Cal., last week, the Selig Jungle-Zoo was one of the chief points of interest. Thousands of Elks visited the animal wonderland and were entertained by the Selig players, many of whom are themselves members of the order. A special program was provided for the entertainment of the guests, foremost among the events being the christening of a baby elk recently born at the Zoo. It was named after local Order No. 99, Los Angeles.

Colin Campbell, who plays the part of the flying Scotchman in the new Lubin five-act comedy, "Tillie's Tomato Surprise," in which Marie Dressler, Tom McNaughton, Sarah McVicar, and others, will be featured, is not long in this country. He arrived on a Saturday morning and promptly walked up Broadway to see the big buildings. At 321 Street a painter dropped a can of paint on his head, and when the actor came to be found five or six stitches in his scalp, and his name in all the papers. A few days later, when convalescing in his hotel, the clerk notified him that a detective from police headquarters desired to see him. The sleuth was ushered upstairs, and then began a third degree.

"Your name is Colin Campbell?" queried the New York Sherlock Holmes.

"Y-y-yes, sir," said trembling Campbell, not knowing what was coming next, although his conscience was absolutely clear.

"You are Scotch?" asked the detective, and in the face of his Scottish accent Campbell could not say nay.

"That is all," said the detective. "I want you for bigamy," and it took Campbell a full hour to convince the detective that he was not the Colin Campbell who was wanted for deceiving two trusting, unsophisticated, and, of course, beautiful maidens.

Ethel Teare is mourning the loss of a perfectly good skirt which she loaned to her partner-in-fun, Ham. The latter was supposed to don feminine attire, in "Ham at the Beach" the newest of the "Ham" comedies, and Miss Teare loaned him one of her nice white skirts. Here is what happened to it. It was soiled when Ham went sprawling into a mud-puddle; ripped by a dog, which joined in the crowd pursuing the comedian; torn by a nail projecting from a fence which Ham passed, and ruined by a headlong dive which the Kalem comic man made into the Pacific Ocean.

Lubin, of Philadelphia, announces the engagement of Jack Pratt, who directed the filming of "The Garden of Lies," as an addition to its staff of directors. The engagement of Allen Farnham as general art director in supervision over the decorative and artistic effects of Lubin productions is also announced.

When Lewis J. Cody is seen on the screen shortly, he will surprise his many friends. In "Comrade John," which the Balboa Company has filmed, Cody has the part of a fake religious leader, which enables him to do some fine acting. It actually required him to go through fire, during the burning of a temple.

Alma Ruben, formerly one of the Vitagraph's featured players, is now appearing before the Balboa's cameras. At present she is doing a vampire part under the direction of Frank Cooley. Besides her good looks, Miss Ruben possesses unusual acting ability.

Miss Ina Claire, famous as "The Quaker Girl," and now appearing in the principal feminine role in "Ziegfeld's Follies" at the New Amsterdam Theatre, New York, is the star of the Lasky Feature Play Company's production, "The Puppet Crown," from the romance of the same name by Harold MacGrath. It was released for the first time through the Paramount on July 29th.

William Lampe, who is known wherever the footlights gleam, has succumbed to the lure of motion pictures. He was captured by H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, of Long Beach, Calif., and at this moment is making up for his first picture.

Mr. Lampe will play leads in a succession of three reel dramas and there is not the slightest doubt that he will make good.

Louis Reeves Harrison has written an as yet unnamed five-reel master-play which "Lub'n" will produce at once as a special feature. The play deals in a big way with the present war situation, and is pregnant with things vital to today.

On short notice, William Courtleigh, Jr., and Miss Ethel Fleming, members of the acting force of the Balboa Amusement Producing Company, decided to get married recently. Because the license clerk was late getting to his desk, the couple did not report on time. In that way the affair leaked out, when they had intended to keep it quiet. Both came from New York recently and learned to know each other at the Balboa plant. They were married at six in the evening, and two hours later, Mr. Courtleigh had to proceed to San Francisco, where a number of scenes for "Neal of the Navy" in which he is playing the name part are being made. Mrs. Courtleigh being in another production could not go along. Hence, the honeymoon is postponed ten days. But such is the life of the picture player. Even matrimony is not of sufficient importance to stop the camera.

"The Slavey Student," a forthcoming Edison feature by Lee Arthur, in which Viola Dana is starred in the title rôle, might just as well have

been called "The Slavey Actress," if the labors involved in its production are considered. For Miss Dana and the company worked all night last Thursday and again all night Monday night to gain stage facilities. The all-night work was considered necessary by Director John H. Collins in order to get the floor of the entire Edison studio without interrupting the production of other Edison plays.

In one set a large dormitory, filled with girls in night-time attire and battling with pillows and what not, gives the play a "follies" touch, especially as particular care was taken to have it a boarding school of exceptionally pretty girls. Other large sets were the ball room, Miss Dana, who is exceptionally at home in the rôle of a young school girl, was little fatigued, though in both cases she had worked also the day before. In fact, she took it more as a school girl lark and slept but a few hours the following day. At midnight, the "school-girls" had a real seminary "spread," where it was easy to believe that eating takes the place of sleeping, judging from the holes made in the spread.

Since the first episode of Kalem's "Mysteries of the Grand Hotel," was released, hundreds of photo-play patrons have forwarded their experiences while stopping at various hotels, to the motion picture producers. The great majority of the writers are unstinted in their praise of the manner in which the modern hotels safeguard the property of its guests. The newest episode of this series, "The Substituted Jewel," shows how a crook who endeavored to victimize guests of the Auditorium Hotel was brought to justice. A S. Katz, the house detective of this Chicago hotel, furnished Kalem with the details upon which the episode was based.

Before a crowd of over three thousand people at the Fourth Annual Field Day of the Edison employees, held at Olympic Park recently, Raymond McKee, the Edison comedian, proved by carrying away a big slice of the honors and a splendid silver trophy against a big field of trained athletes recruited out of Edison's five thousand employees, that the motion picture actor of today—and particularly the comedians—must possess all the hardihood of a professional athlete and the nerve of an acrobatic specialist.

"I think it brutal of you to treat that nice little boy so roughly," was the statement contained in a letter which Ham, the Kalem comedian, received from an elderly photo-play patron, of the weaker sex, who lives in Ohio. "The nice little boy," evidently refers to Bud Duncan, Ham's partner in fun. We wonder what the writer will say when she sees what happens to Bud in "Ham at the Beach," the newest of Kalem's "Ham" comedies.

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OF TASTE
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Stories of the Week's Film Releases

"Business Rivals"

By Henry C. Rowland

Dominica Nell Craig
Emilio Braga Sheldon Lewis
Robert McFarland

Raymond J. Binder
Gaston LeGrand... Ernest Maupain
Upon learning that the wealthy Primrose McFarland is to give a birthday party and display the famous family jewels, assisted by her two old maid sisters, Braga, an international crook, plans to attend the affair and discover the identity of the rival crook who has been spoiling all his thieving plans. Dominica pledged to assist him and

deposit them in the safe deposit vault in the morning. LeGrand follows. In the meantime Dominica has disguised as an Italian street singer boy and waits for Braga. McFarland is attacked by LeGrand, but Dominica warns him in time. After a fierce struggle, McFarland breaks loose and LeGrand flees with Dominica lying wounded on the ground. McFarland takes her home in a taxicab. The next morning, Braga, defeated and fearful of the police, advised that the two break up for a time for safety's sake.



"Business Rivals" (In 2 Acts). Releases August 3. Essanay

succeeds in engaging herself as a singer for the event. The night of the party Braga enters the house disguised as a maitre d'hotel, having made love to the maid in order to get this chance. He hides in a chest in the lower hall, while Dominica is singing at the piano. Dominica discovers their rival thief, LeGrand, an ex-police officer, acting as a table assistant. The party is over. Braga is still hiding in the chest and LeGrand has not succeeded in procuring the jewelry yet. Young McFarland, nephew of the spinsters, takes the jewels under his arm, planning to

Dominica renounces him as a coward and orders him away from her suite. He goes.

The production, as a whole, is an excellent example of clever inside acting, and must be pronounced good, although the conclusion is rather abrupt and leaves a feeling of uncertainty in the minds of the audience. Nell Craig shows talent as Dominica, and Sheldon Lewis plays the part of Braga in a clever manner. Roy Binder, as McFarland, and Ernest Maupain as Gaston LeGrand also take care of their parts satisfactorily.

"Nearly a Lady"

Bosworth Incorporated. Five Parts.
Featuring Elsie Janis

Freddie Calhoun Elsie Janis
Lord Cecil Frank Elliott
Jack Rawlins Owen Moore
Mrs. Brooks Myrtle Stedman
Jim Brooks Harry Ham
Elaine Roberta Hickman

By far the best picture in which Elsie Janis has appeared. It is a bang up comedy feature that all "fans" will thoroughly enjoy. It tells the story of a pretty little Western girl with two lovers and affords Miss Janis wonderful opportunities which she takes full advantage of. Frank Elliott as an English Lord and Owen Moore as a former cowboy both contribute materially to the success of the picture. Myrtle Stedman plays with her usual grace and ability. It is seldom that we have a long reel comedy that is really good, but "Nearly a Lady" is more than good. It is exceptionally fine in every way. The lighting, photography and both exterior and interior scenes are all that could be desired. R. W. B.

"A Keyboard Strategy"

Vitagraph Co. By J. H. Bacon. Directed by Courtlandt Van Dusen

Margaret Burton Lillian Walker
Frank Gibson Evert Overton
Mrs. W. Gibson, Constance Talmadge
Col. Burton J. H. Lewis
Mrs. Burton Mary Maurice

One of those little comedies in which Lillian Walker particularly shines. This one is about hotel life and with a cast in which Miss Talmadge and Mary Maurice also appear it goes without saying that it is very good. Miss Walker does such fine work in pictures of this kind that there is absolutely nothing to criticize, and all one can say is that it seems too bad that we can't have more frequent releases of this sort.

R. W. B.

"Seven Sisters"

Famous Players Film Co. Featuring Marguerite Clark. Sid Olcott Director

Clara Madge Evans
Liza Dorothea Camden
Perka Georgia Fursman
Mioi Marguerite Clark
Ella Jean Stewart
Katinka I. Feder

Sari Lola Barclay
Horkoy Conway Tearle
Toni George Renevart
Gida Nayne Lynton
Sandorffy Sydney Nathan
Inn Keeper Charles Krauf
Mother Madam Dalburg
Bertha Marjorie Nelson
Baron Edward Mordant
Servant Dick Lee
Inn Keeper's Wife Lizzie Goods

Marguerite Clark proved a wonderfully successful drawing card at The Strand last week, in that quaint Hungarian comedy, "Seven Sisters." The work of Conway Tearle is very pleasing and as for Miss Clark we can only say that her work in this film adds another success to her fast growing list. "Seven Sisters" will make a strong appeal to all who like a clean, quaint comedy.

"My Lost One"

Broadway Star Feature. By Jesse Datus Smith. Directed by Harry Handworth

Juan Mora, a Violinist,
Nicholas Dunaew
Perdita, his Wife... Dorothy Kelly
Henri Ducharme, Orchestra
Director William Dunn

In this human interest photo-play, that capable character actor, Nicholas Dunaew, has a part especially suited to his peculiar talents. He dominates the picture, but is ably supported by Dorothy Kelly and William Dunn. The sweet pathos of this picture and the manner in which it is directed and presented will strongly appeal to all lovers of really good films. See this picturization of the opera, "Mi Perdida," and I am sure you will agree with me that it is fully worth while. R. W. B.

"The Hypnotic Monkey"

Featuring "Ham" and "Bud"

Ham, the victim of a delusion,
Lloyd V. Hamilton
Bud, mixed up in it all... Bud Duncan
Pasquale, the organ grinder,

Fernandez Galvez
Rosa, his daughter... Ethel Teare
KALEM, RELEASED TUESDAY, AUG. 3.

After being chased all over the park by a policeman, Ham and Bud finally find a quiet spot and drop into a slumber. Bud, however, awakens when Pasquale, his daughter Rosa and their monkey, pass the spot. While Pasquale sits down to rest himself, Bud and Rosa take a walk.

Ham dreams that he and Bud see a hypnotist performing wonderful feats. At Ham's request, the hypnotist turns Bud into a monkey, and then back to his human form. Ham learns the trick and changes his pal into a monkey, but finds himself unable to bring him back to his normal self. Weeping bitter tears, Ham leads the monkey away on a string.

Just at this time Pasquale's monkey escapes from its master and wanders over to Ham. Waking up, Ham sees the monkey sitting where Bud had been. Sure that his dream has come true, Ham is heartbroken. He tries hard to turn the monkey into Bud.

Pasquale wakes up and looks for his pet. Seeing the animal in Ham's possession, he tries to get it back. Ham, however, is willing to fight for "Bud" to the death. Just as the two men are about to engage in mortal combat, Rosa and Bud come tripping back. Ham takes a good look at Bud and then lets his eyes wander to the monk. His great relief melts into rage. Bud flees for his life, with Ham close behind. The former jumps into a rowboat and pulls from shore. Determined to catch Bud, Ham leaps into the lake and swims after his prey.—K. P.

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"IN ANSWER TO YOURS—"

SEVERAL INQUIRERS.—This department is in the nature of a free service to readers. Questions concerning the identities of players in photo-plays, etc., will be answered in the issue following receipt. They should be sent to "In Answer to Yours Editor," care of this paper, and will be answered in the order of receipt. No fee is required, nor is any preference shown, except that queries from subscribers to the PHOTO-PLAY REVIEW, will be replied to in detail whenever possible. The fact that you send in a number of questions to this department does not warrant you to expect free copies of the issue containing your answers, from the publishers. If you are unable to secure a copy at your news stand, send direct, or better still—subscribe.

FLOSSIE C. P.—Welcome back after all these years! Phylliss Allen was "Fatty's" mother in "Fatty's Plucky Pup." (Keystone.) Jess Dandy was "Uncle" in "His New Profession."

BELLADONNA.—Florence Lawrence is seriously ill at her home in Milford, Mass., according to the latest advices. The Kalem Company takes its name from the initials of its three founders: George Kleine, Samuel Long and Frank Marion; K-L-M. Mr. Long died July 28th last. Mr. Kleine severed his connection with the firm long ago.

MARION HARRIS.—Mary Charleson, we understand, called upon the editor and emphatically denied being possessed of a husband. She should know if anyone does, so we herewith apologize for the statement, and hope she lands one when she's ready. Glen White, who formerly played opposite Pearl White, is announced as lead with E. Lei Grandin in the new Grandin productions to be released by General Film.

C. EDWARD MORRIS.—Checker players have as much chance in films as baseball players, we presume—but neither have an equal chance with good photo-players. Miss Schmidt is not known in film circles as far as we can discover, but she may be prominent under a more romantic name.

BUCK TAYLOR.—In "A Practical Demonstration" (Lubin), Bennie Zeidman played the Office Boy. Incidentally, Bennie was an office boy in the Lubin office at the time. Lois Weber was the Maid in "The Pretender" (Rex). It is reported that in "Hypocrites" (Bosworth) Miss Weber (or Mrs. Smalley, her voting name) turned the camera on all the scenes in which Miss Edwards, who portrayed the nude figure of Truth, appeared. These scenes were afterwards exposed over the studio ones wherein other players appeared, thus giving the effect when shown, of the naked girl mingling freely with other folks, which was not done.

QUEEN, 130 E. DUVAL.—No, Dr. Daniel Carson Goodman did not write the Bible. It was published quite a bit before his time. Dr. Goodman did write the first installments of "Zudora," the Thanhouser serial, but it was concluded by another writer, we believe.

MORMON YOUTH.—Lloyd Hamilton played "Pretzel" in "Pretzel Captures the Smugglers" (Frontier). The Frontier Company is not releasing at present. Paul Panzer, formerly famous in Pathe films, is in Universal pictures now. "Under Southern Skies" will reveal him to your admiring gaze—if you see it. Tom Ince, of NYMP, is married to Mrs. Ince—formerly Eleanor Ker-shaw, an actress.

MANSFIELD.—Jack Barrymore played Si Hawkins in "A Prize Package" (Lubin). To secure an engagement in moving pictures it would be necessary to possess other things besides an evening gown. However, the gown would help, probably. A hat or two, or a pair of shoes might come in handy. Even a slight knowledge of acting has been known to help secure engagements.

FRECKLES.—Evelyn Quick in the pretty maiden who played Mme. Highscrechi in "Professional Jealousy" (Nestor). She appeared in some of the early Keystone and was often mistaken for Mabel Normand.

JUVENILE EARL.—Jean the Vitagraph collic, is with his owner, Larry Trimble, and appears in some of the English productions with Florence Turner. The trio have been in England more than a year. So, you dispute our statement last week, that Joseph Kaufman is no longer with Lubin. Bow! Wow! All right, we take it back—Joseph Kaufman is with Lubin. How's that, Your Grace????

MISS SOUTHERN.—In "The Queen's Jewels" (Itala) the title role was played by Itales Manzini. Ernesto Vaser was the Prime Minister. It was taken abroad. Pat O'Malley has recently left the Edison Company. He is not an Italian. Gladys Brockwell was Tony's sister in "The Rattlesnake" (Lubin). It was produced by Romaine Fielding. She is with NYMP now. Also appears in Reliance-Majestic features lately. Popularity is a condition, not gift exactly.

CARRIE HESS.—Harry McCoy, now with Keystone, was the driver in "A Race With Death" (Rex). No relation to Kid McCoy, whose real name is quite different. A near-visible moustache such as you describe would not bar the owner from acting in photo-plays, but most actors are beardless and tack on the desired style of whisker as occasion and character they are to play demand. In other words, Carrie, a hero, may be hairy or hairless, but we believe the girls prefer them with 'taches.

RIDGE AVE. CASHIER.—Charles Bennett is Grace's father in "Stronger Than Love" (Biograph). He was in the big Keystone production of "Tillie's Punctured Romance," playing Tillie's Uncle. Also in many other Keystone's before joining the Biograph Dramatic Company. Good actors play comedy or dramatic parts equally well. Lamar Johnson is with Selig. Marshall Neilan is wedded to Gertrude Bambrick, late of the Biograph company. She recently presented Papa Neilan with a son. Yes, some married actresses are not unwilling to admit it—and some are. Perhaps the latter are not proud of their choice?

FRANK BUHLER.—Edwin Clarke, Jr., appeared in a recent Bosworth-Universal release called "The Scarlet Sin." Clara Kimball Young is the wife of James Young, formerly a Vitagraph director. Norma Phillips, who became widely known to film fans as "Our Mutual Girl," was formerly in musical comedy—decorating the chorus line-up, usually. Her leap in the limelight via Mutual films is generally accredited to her director, Jack Noble. Miss Phillips has never appeared in Shakespearian roles that we wot of—and you must admit, Frank—we wot a lot, watt?!

MAE DEALY.—We have also observed the careless manner in which Charley Chaplin "flirts" his little cane. Perhaps it was made in Germany, and that is Charley's neat way of revenging himself on the foes of his native England. Paul Doucet played opposite Theda Bara in "The Devil's Daughter" (Fox Features) and is the same who appeared in a leading role with "Little Mary Mack," the musical comedy which proved so tragic to its producers and backers.

MISS MOONLIGHT.—Robert Warwick accomplishes many weird effects in "The Face in the Moonlight," by double exposure and trick photography. He played the parts of two individuals simultaneously, and in one scene, embraced himself. Undoubtedly others feel like you—that embraces should not be wasted. Robert perhaps does a little embracing occasionally which is not filmed!

LEADING PHOTO-PLAYERS OF THE VITAGRAPH CO. OF AMERICA

Nicholas Dunaew

Characters Leads

Mary Anderson
MOVIE DOLL

Katherin Franek
CHARACTERS

James Morrison
LEADS

Billy Billing
CHARACTERS

Edwina Robbins
CHARACTERS

Evart Overton
LEADS

Paul Scardon
Playing Professor STILLITER
"The Goddess"

"GET THE BEST ALWAYS"

Cub Comedy

New Brand Name of Horsley Comedies
Released Through the Mutual. First
Release August 19. George Ovey
Featured

Thursday, August 19, is the date chosen for the release of the first of the Horsley productions through the Mutual program. This release is a comedy in one reel called "The Little Hero," and features George Ovey, "the funniest man in America." Milton H. Fahrney is the director.

Originally Friday was selected as the day on which the Horsley comedies were to be released, but this was changed to Thursday when it was found that such a move would be to the interest of the program. No change has been made in the day for the release of the animal pictures, which will be offered every Saturday, beginning early in September, as the first announced.

The brand name for the Horsley comedies is Cub Comedy, with the sub-caption "It's a Bear."

The story of "The Little Hero" centers about Jerry, a character played by George Ovey, who is chosen to portray the "little hero" part in a drama presented by an amateur theatrical society. At rehearsals Jerry starts a mix-up, continues it until the night of the performance, when his pranks culminate in a riot of fun for the audience, a fit of discomfiture and an endless amount of annoyance for his fellow-players, and a session in a quiet cell for Jerry himself.

The work of Ovey in this picture is in line with his best previous efforts. His support includes Goldie Colwell and Louis Fitzroy and a large cast.

Unusually attractive posters in sizes of ones and threes have been prepared for this subject.

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Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

Universal Daily Releases

(Independent.)

Monday—Imp, Sterling, Victor.

Tuesday—Big U, Gold Seal, Nestor.

Wednesday—Animated Weekly.

Eclair, L-KO.

Thursday—Big U, Rex, Sterling.

Friday—Imp, Nestor, Victor.

Saturday—Eclair, L-KO, Rex.

Record of Current Films

General Program

Monday, August 2, 1915

BIOGRAPH—Love's Rescue (Drama).

ESSANAY—The Kiss (Drama).

KALEM—The Maker of Dreams (Three-reel—Drama).

LUBIN—The Taunt (Drama).

SELIG—The Melody of Doom (Two-reel—Drama).

SELIG—Hearst-Selig News Pictorial, No. 61 (News).

VITAGRAPH—The Serpent's Tooth (Comedy).

Tuesday, August 3, 1915

BIOGRAPH—The Drab Sister (Two-reel—Drama).

ESSANAY—Business Rivals (Two-reel—Drama).

KALEM—The Hypnotic Monkey (Ham and Bud) (Comedy).

LUBIN—The Rakoon Hose Company (Comedy)—A One Reel Feature (Comedy).

SELIG—The Taking of Mustang Pete (Western Drama).

VITAGRAPH—The Scar (Broadway Star Feature) (Three Reels).

Wednesday, August 4, 1915

BIOGRAPH—Jane Eyre (Three-reel—Drama).

EDISON—Not Much Force (Comedy).

ESSANAY—"Dreamy Dud" in a Visit to His Uncle Dudley's Farm (Living Cartoon).

ESSANAY—A Scenic Subject on the same reel.

KALEM—Mysteries of the Grand Hotel, "The Secret Code" (Installment No. 3) (Two-reel—Drama).

KNICKERBOCKER STAR FEATURES—Tides of Time (Three-reel—Dr.).

LUBIN—Country Blood (Two-reel—Drama).

SELIG—The Prima Donna's Mother (Drama).

VITAGRAPH—The Repentance of Dr. Blinn (Drama).

Thursday, August 5, 1915

BIOGRAPH—The Fixer (Com-Dr.).

ESSANAY—Street Fakirs (Comedy).

LUBIN—The Witness (Three-reel—Drama).

MINA—Making Father (Comedy).

SELIG—The Scarlet Lady (Three-reel—Drama).

SELIG—Hearst-Selig News Pictorial, No. 62 (News).

VITAGRAPH—A Disciple of Plato (Comedy).

Friday, August 6, 1915

BIOGRAPH—Her Mother's Oath (Drama). Biograph Re-Issue, No. 9.

EDISON—June Friday (Four-reel—Drama).

ESSANAY—Broncho Billy's Protegee (Western Drama).

KALEM—For High Stakes (Two-reel—Comedy-Drama).

A Day of Havoc (Drama).

VITAGRAPH—Dimples and the Ring (Comedy).

Saturday, August 7, 1915

BIOGRAPH—Frederick Holmes' War (Comedy-Drama).

EDISON—Not Wanted (Child Story).

ESSANAY—Eyes That See Not (Three-reel—Drama).

KALEM—The Substitute Fireman (Episode No. 39 of "The Hazards of Helen," Railroad Series) (Dr.).

LUBIN—Billie's Debut (Comedy).

SELIG—The Black Leopard (Jungle Zoo Drama).

VITAGRAPH—Pat Hogan, Deceased (Two-reel—Drama).

Universal Program

Monday, August 2, 1915

BROADWAY UNIVERSAL FEATURE—Hobart Bosworth in "The Scarlet Sin" (Four reels) Jane Novak.

Special poster—Two 6-sheets with 4-sheet streamer to be used for comb. 16-sheet or separately; 2 3-sheets; 2 1-sheets.

NESTOR—It Happened While He Fished (Comedy). Billie Rhodes and Jack Dillon.

Tuesday, August 3, 1915

GOLD SEAL—The Great Ruby Mystery (Two-reel Det. Drama). Herbert Rawlinson and Anna Little.

REX—The Proof (Comedy). Wilson and Phillips.

IMP—Her Wonderful Day (Drama) Frances Nelson.

Wednesday, August 4, 1915

VICTOR—My Tomboy Girl (Two-reel—Comedy). Myers-Theby.

L-KO—In the Claw of the Law (Comedy). Gribbon and Peggy Pearce.

Thursday, August 5, 1915

LAEMMLE—No release this week.

BIG U—Out of the Flames (Two-reel—Drama). Lane-Linky.

POWERS—Lady Baffles and Detective Duck in "Saved by a Scent." Max Asher and Gale Henry.

Friday, August 6, 1915

IMP—Leah, the Forsaken (Three-reel—Drama). Vivian Prescott and William Shay.

VICTOR—No release this week.

NESTOR—Little Egypt Malone (Comedy). Lyons-Forde.

Saturday, August 7, 1915

BISON—Gene of the Northland (Two-reel). Gauntier-Clark.

POWERS—Around the Corner (Drama). Ayres-Pawn.

JOKER—Their Bewitched Elopement (Comedy). Max Asher and Gale Henry.

Sunday, August 8, 1915

REX—Betty's Bondage (Two-reel—Drama). Rush-Shirley.

LAEMMLE—The Source of Happiness (Drama). Gretchen Lederer and M. K. Wilson.

L-KO—Itching for Revenge (Comedy). Orth and Voss.

UNIVERSAL SPECIAL FEATURE—"The Broken Coin" (Episode 7) "Between Two Fires" (Two Reels).

Mutual Program

Sunday, August 1, 1915

KOMIC—The Deacon's Whiskers (Comedy).

MAJESTIC—Victorine (Two-reel—Comedy).

THANHOUSER—The Game (Drama).

Monday, August 2, 1915

AMERICAN—Detective Blinn (Two-reel—Drama).

LOVERS—Lost Control (Two-reel—Comedy).

RELANCE—The Bride of the Sea (Drama).

Tuesday, August 3, 1915

BEAUTY—Cupid Takes a Taxi (Comedy).

MAJESTIC—Billie's Goat (Comedy).

THANHOUSER—When the Fleet Sailed (Two-reel—Drama).

Wednesday, August 4, 1915

AMERICAN—The Mighty Hold (Dr.).

PRONCHO—The Golden Trail (Two-reel—Drama).

RELANCE—The Little Boy That Once Was He (Drama).

Thursday, August 5, 1915

DOMINO—The Promoters (Two-reel Drama).
MUTUAL WEEKLY—No. 31 (News).

Friday, August 6, 1915

FALSTAFF—A Plugged Nickel (Comedy).
KAY-BEE—The Heart of Jabez Flint (Two-reel—Drama).
RELANCE—A Woman of Nerve (Drama).

Saturday, August 7, 1915

The Ceremonial Turquoise (Two-reel—Drama).

Miscellaneous Features

The Battle of Przemysl (American Correspondent).
The Heart of Lady Alaine (Great Northern).
The Devil's Daughter (Fox).
Liberty Hall (Cosmofotofilm).
International Automobile Derby (Photo-play Releasing Company).
Silver Threads Among the Gold (K. & R. Film Company).
The Pursuing Shadow (Picture Playhouse).

World Features**RELEASED WEEK OF**

July 19—Pokes and Jabs in One Busy Day (World Comedy).
July 26—Marrying Money (Shubert).
July 26—Pokes and Jabs in a Quiet Game (World Comedy).
August 2—Sunday (Lederer).

Paramount Features**RELEASED WEEK OF**

July 26—Seven Sisters (Famous Players).
July 29—Puppet Crown (Lasky).

Mutual Masterpieces**RELEASED WEEK OF**

July 8—The Secretary of Frivolous Affairs (American Master Picture).
July 22—The Mating (New York Motion Picture).

Metro Features**RELEASED WEEK OF**

July 5—Greater Love Hath No Man (Popular Plays and Players).
July 12—Marse Covington (Rofe).

Pathe**RELEASED WEEK OF**

July 19—Pathe News No. 57 (Pathe).
July 19—Pathe News No. 58 (Pathe).
July 19—Romance of Elaine No. 30 (Pathe).
July 19—Where the Trail Led (Jumbo).
July 19—Police Dog Gets Pillies in Bad (Pathe).
July 19—An Intimate Study of Birds, Part 3 (Globe).
July 19—Moorish Granada (Picturessque Spain) (Globe).
July 19—On the Banks of the Creuse (Photocolor).
July 19—The Mongoose (Photocolor).
July 19—The Isolated House (Victory).
July 19—Safety First (Starlight).
July 26—Pathe News No. 59 (Pathe).
July 26—Pathe News No. 60 (Pathe).
July 26—Romance of Elaine No. 31 (Pathe).
July 26—The House Divided (Pathecolor).
July 26—Imp Simp on the Jop (Balboa).
July 26—Eggs of Some Tests (Globe).
July 26—The Spider-Monkey (Photocolor).
July 26—The Mongoose (Photocolor).
July 26—Pro Patria (Pathecolor).
July 26—Spitball Sadie (Phunphills).



BALBOA HEIGHTS, CANAL ZONE.

Aug. 1, 1915.

DEAR SIR:—Enclosed please find one dollar (\$1.00) for which send the PHOTO-PLAY REVIEW for one year, beginning with the very first issue. I am well pleased with this magazine, and think it is the very best medium for the exhibitor, and the manufacturer, to keep the public informed of it in the movie world. The public is sure to become interested in this splendid magazine.

Expressing my appreciation for the delightful weekly and wishing you the best success, I remain,

Very sincerely yours,

ARTHUR W. CONCKLEN.

* * *

PHILA., PA., Aug. 4, 1915.

PHOTO-PLAY REVIEW.

DEAR EDITOR:—Certainly we enjoy reading your bright magazine. I know the people want a weekly magazine of the character you edit. For your breezy paper printed as it is on the clean surface and put out in first-class style, must appeal to the multitude.

Cordially,

DR. A. L. ROAT.

* * *

SOUTHLAND-ON-SEA, ENGLAND.

July 15, 1915.

DEAR SIR:—I enclose money order for a subscription of the PHOTO-PLAY REVIEW to start the week you get this letter. Please let me have it regularly every week. I like the paper very much.

Yours truly,

EUGENIE VESTRIS.

Defends Photo-play Against Managers' Attacks

The controversy in New York as to the relative value of stars of the legitimate stage before and subsequent to their appearances in photo-play productions is decidedly the most engrossing topic in theatrical circles. The New York Times last week solicited a statement of the position of the photo-play producers as opposed to the charge that the screen lessens the value of stars, from Samuel Goldfish, executive head of the Lasky Feature Play Company, under the management of which Geraldine Farrar is appearing in "Carnien" and many noted productions are being made in which the stars are famous players from the legitimate stage.

"The photo-play version of great dramas are shown to millions of persons, whereas the original stage versions are reserved for theatre-goers in a comparatively few cities that can support extravagant theatres," said Mr. Goldfish. "The fact of the matter is, that through the medium of the photo-play, the fame of stars has increased a thousandfold; persons who never heard of them in great sections of the country—and world, as far as that goes—are now intimate with their art. Ten years ago the legitimate managers objected to their stars entering vaudeville, because, they said, it lessened their value. Now the vaudeville managers are joining the legitimate solons in the cry against the photo-play. In conclusion, I can only ask why managers should object to their players entering a field in which they themselves are making every effort to invade?"

On his stand in this discussion Mr. Goldfish was congratulated by many leaders in the photo-play industry.

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The Experiences of Paul Gilmore

"The first day I went to work at the Balboa studios," said Paul Gilmore recently, speaking of his introduction to motion picture acting, "I was set upon by a bunch of hoodlums—in the course of the play, of course. The director showed them how to hit me with the open hand. Notwithstanding, I was covered with black and blue marks.

"The next day I rolled over a cliff with the result that my teeth were loosened. Then came the prize stunt. With my hands and legs bound, I was to be thrown into the sea. The binders were only rubber, to be sure, yet strong enough at that. I protested mildly; but the director said that was nothing."

When he finally regained consciousness, after having been fished out, Mr. Gilmore began to make inquiries concerning his director's identity. He learned that some years before the man had been lightweight champion of California, prize sprinter and an all-round athlete. Frank Cooley is his name. Since reforming, he has become one of the best known motion picture directors.

Mr. Gilmore was one of the first actors from the legitimate stage to appear in pictures. Back in the old days, when the Biograph started, he appeared before the camera, but, not thinking much of the game, he returned to the footlights. At the Astor Hotel this spring, he met H. M. Horkheimer, president of the Balboa Amusement Producing Company, and was invited to join the Long Beach forces. Now he is being featured in a number of pieces.

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August 5 **THE WITNESS**, sensational drama in three acts by Clay M. Greene, featuring Lilie Leslie and Joseph Smiley.

August 6 **A DAY OF HAVOC**, one act drama, intensely powerful, with Ethel Clayton, Thurston Hall and Francis Joyner.

August 7 **BILLIE'S DEBUT**, another one of those howling farces in which Billie Reeves, the famous English comedian, does not care what is done to him by Mae Hotely and Patsy DeForest.

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Vol. I

PHILADELPHIA, AUGUST 21, 1915

No. 22

"The Battle Cry of Peace"

The Popular Theme of Unpreparedness Shown on Screen
in Five-Part Play

SOLELY with the desire of calling to the attention of the American public the present of unpreparedness of the country, the Vitagraph Company of America has produced "The Battle Cry of Peace" in five parts and is now arranging to have it shown in every city, town and hamlet throughout the country.

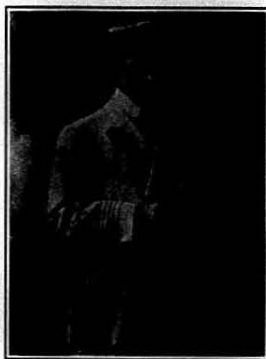
Commodore J. Stuart Blackton, of the Vitagraph Company of America, wrote the play, but secured many of the facts on which it is based from Hudson Maxim's book, "Defenseless America," but he has weaved a dramatic story of unusual strength with the facts.

Noted public men throughout the United States, including Secretary of State Lansing, Secretary of War Garrison, Assistant Secretary of the Navy Franklin D. Roosevelt, General Leonard Wood, commander of the Department of the East; General Montgomery M. Macomb, President of the War College, Admirals Sigbee and Marix, and other naval authorities and men in all walks in life have joined in producing this film—every one of them appearing in it personally and in other ways lending their hearty co-operation.

"In writing this story we have tried not to be sensational, nor have we tried to arouse hard feeling against any other power," said Commodore J. Stuart Blackton in discussing the project. "We have simply used this method as a better means of reaching the public, believing that the pictured action would carry a greater weight than a written word or thought. With the facilities which we have on hand we have been able to show what would happen to New York City if an invading force should be landed as well as how the interior would be affected by such an invasion. Brooklyn, too, has been touched in the picturing and just exactly what the invasion of this city would mean has been shown on the screen and what Long Island might expect is vividly portrayed and yet it has not been with sensational means that we have accomplished our end.

"We are not in favor of war, and in this statement I speak for my associates as well as for myself. Our ambition is to avoid any conflict for the United States, but, and here is our point, treaties mean nothing, words of honor are useless and the Declaration of Independence is worthless unless backed up by force.

"Recently during a talk with Secretary of War Garrison, he said that he believed that too stringent means



Commodore J. Stuart Blackton
Author "The Battle Cry of Peace," Peace
and Preparedness Propaganda Picture.
Vitagraph Co. of America.

cannot be used to awaken the public to the state of our defenses. 'The present state of preparedness has attracted the attention of all good citizens,' he added, 'I am heartily in favor of your campaign and I most surely do endorse it. I am always ready in a movement such as this.'

"Later I talked with Assistant Secretary of the Navy Roosevelt, and he expressed himself as strongly in favor of any movement that would bring this matter home.

"Nothing can be too sensational to arouse the public," he said. 'Let us all get together and drive this matter home in such a way that not one citizen can help feeling that it is his problem as well as the problem of the Government officials.'

"In time of war prepare for peace by getting ready for war," was the way Mr. Roosevelt summed up the question of preparedness.

"The question which 'The Battle Cry of Peace' places before the American public I hope will not be misunderstood as mere politics," continued Commodore Blackton. "I have talked with men who are holding public offices, men who have been elected to those offices by popular opinion, and with one or two exceptions they are all in favor of protecting American freedom and American homes.

"I call it protecting American homes because it is just that. The freedom that we have built up and the homes that we have fought for, are for us to protect, and we must do that by being prepared to repel any devastator who may at any time invade America.

"There are some cases where the

question of preparedness is being made a question of politics. I can see no reason why this should be so. Either a man believes the country is sufficiently prepared or it not, and his opinion should not be founded on whether he believes the Republican party should think the country is prepared or whether the Democratic party will endorse such a movement in the coming elections. In one case I talked with a Governor of one of our most powerful States and he refused to allow himself to be quoted or even to express an opinion in this direction. 'I am of a different political party than the one that is in charge of the Federal Government at the present time and I do not care to be quoted.'

"Then," I said, 'your idea of protection is more a question of politics than of American spirit, which incidentally is responsible for your election.' Needless to say, this gentleman has not been included among those who are in favor of better preparedness."

Commodore Blackton, thoroughly aroused and with his eyes sparkling, emphasized his various points during the interview by bringing down his clenched fist on the top of the desk time after time. So thoroughly in earnest is Commodore Blackton on the question of preparedness that he has organized a motor-boat league which, in case of an invasion, would aid in protecting the coast line by driving off submarines and preventing submarine warfare. Added weight is loaned to this movement by the fact that Commodore Blackton is the owner of the fastest motor boats in the world, and his "private fleet of boats is in itself a formidable array.

In the picture every possible means to prevent arousing enmity against any other country has been used, and even the uniforms worn by the soldiers have been designed with an idea that no country can take offense. Similar care has been taken with names, and the only foreign sounding name is "Emanon," a spy ship. "Emanon" is simply "No name" spelled backwards.

Many veterans of the G. A. R. are also included in the picture and, headed by Captain Jack Crawford, "post scout," are seen in military array. The veterans present a pathetic sight, their ranks thinned by the ravages of time, but their patriotism undaunted. Their willingness to defend the United States against invasion and to help preserve its integrity, as they did during the Civil War is plain to be seen.

It is planned for the picture that it will be by far the greatest film achievement of any subject that has ever been attempted, and such Vitagraph stars as Charles Richman, Joseph Kilgour, Ralph Ince, Paul Scardon, James Morrison, Tefft Johnson, Ewart Overton, Louise Beaudet, and dainty Norma Talmadge have been included in the cast. Hudson Maxim appears personally in the first part. The picture was presented under the direction of Wilfred North and the entire production has been personally supervised in every detail by Commodore Blackton. It has been said of him that no hand is quite so deft in giving a touch of color as his, and it has been decided by judges who know that he is the master mind of motion picture directing.

Winifred Greenwood, "Flying A" Star, Gives This as a Helpful Hint to the Film-Struck

So-called schools of photo-play acting have come in for severe criticism in the last few weeks. Many of these institutions, it is said, have as their aim in life the extraction of dollars from the purses of film-struck young hopefuls. Whether the majority of these "schools" are worthy or no is a question, perhaps, for the courts to decide. However, the fact remains that there are thousands of young people—young girls in most cases—who are laboring under the belief that they are endowed with wonderful screen talents.

Some hundreds of these screen-struck stars weekly take their pens in hand and write to those who actually have attained success in the silent drama. Miss Winifred Greenwood, known wherever pictures are shown as a "Flying A" star, finds many such letters in her daily mail. Some are painfully scrawled. Others are written on delicately tinted and scented paper in the bold back hand that typifies the modern society girl. Miss Greenwood has evolved a sort of standardized letter with which she replies to those who write to her concerning the easy road to filmdom. With frequent change to fit individual cases, the following is the reply that Miss Greenwood sends:

My Dear.....

I wish to thank you very, very much for the pretty compliment you have paid me in taking me so completely into your confidence. If there were anything I might do to help you in realization of your ambition, certainly, I would be glad, but I fear I can be of little service to you.

You ask me how I succeeded in becoming a "Flying A" star. The small measure of success which I have attained I attribute entirely to hard, persistent effort. None can hope to win by relying on so-called "natural talent." It takes work, work of the hardest kind, and everlasting "stick-to-itiveness."

My advice is that you make a deep study of people—of human nature—of human characteristics. Don't make the mistake of thinking you can jump into success without effort. If you are fortunate enough to secure an opportunity with any of the companies, accept such humble roles as are offered, and do your level best. Work hard. There is the key to success.

Believe me when I say that I wish you good fortune.

Very sincerely yours,

WINIFRED GREENWOOD.

Any of the stars, masculine or feminine, in filmdom's firmament will agree with Miss Greenwood's assertion that success is won only by the hardest kind of hard work.

Opens Large Studio at Los Angeles

DAVID HORSLEY'S new studio in Los Angeles has been completed, and was this week thrown open for occupancy in all departments. Thus is realized a monumental plan upon which Mr. Horsley worked for many months.

David Horsley is an inventive genius. He has contributed a number of devices and contrivances that have made for improvement in the phase of picture making in which they were used. He invented the Horsley double exposure camera by which it is possible to make two exposures at one time on the same negative; also the Horsley printer, the Horsley polisher, and other time and labor-saving machines. His crowning achievement, however, is the new studio.

Last fall Mr. Horsley acquired the Bostock Arena and Jungle, the largest and most magnificent collection of performing animals in the world, for use in motion pictures. He realized, of course, that to produce a new type of photo-play, such as the animal subjects are to be, a type of equipment to meet their peculiar requirements was necessary. This, with his customary alacrity, he immediately set out to build.

There was no precedent to follow or no example to modernize for his

rounded by a moat, six feet wide and four feet deep, filled with water, and crossed by the dividing fences. By plunging into the water and coming to the surface on the other side of the fence the players who work face to face with the animals without intervening bars can easily escape in case of attack.

GETTING LOCAL COLOR.

Each of the sections is planted with typical trees and shrubs, vines and grasses that give the character of the location to pictures; that is, bears, panthers and pumas have Rocky Mountain and general North American scenes, while lions, tigers, leopards, kangaroos and like animals are shown in their native wilds.

Arena No. 1 depicts a jungle scene, huge trees hung heavy with moss and creeping vines, with a dense tangle of underbrush and tropical shrubs, giving the atmosphere of the hot steaming jungle, while native grass huts, half seen through the trees, give a touch of realism, and an old Boer wagon adds a finishing note.

Arena No. 2 pictures the Rocky Mountains; here huge ledges of rock loom up against the background of distant mountains. Spruces and cedars are seen like green spires;



A Small Town "Opera House." Stage Setting on the Studio Stage of David Horsley's New Plant in Los Angeles.

guidance, yet the plant as it stands today, unique in every way, absolutely unlike any other studio in the world, and most of all a marvel of perfection, speaks volumes for Mr. Horsley's genius. He personally supervised the entire work. His mind dominated the architect's design and the contractor's plans, and his eye guided the carpenter's tools and the steel structural worker's labor. The plant is David Horsley's work.

The studio is located at Main and Washington Streets, right in the heart of Los Angeles. The studio buildings and yard cover an arena of 300 x 350 feet, situated directly in the rear of the Bostock Arena and Jungle, the park in which the Bostock animals are quartered.

There is an arena, 144 x 144 feet, surrounded by walls twenty feet high, built to take only animal pictures. This arena is constructed like a great hexagon, the camera being mounted in the middle at the apex of six triangles, which spread away to the circumference, like so many enormous fans.

The director and the camera man are stationed on a concrete platform in the center of this arena, from which place one camera can cover all parts of the arena from one setting. The housing for the camera is made of reinforced concrete. It is sur-

rounded by a moat, six feet wide and four feet deep, filled with water, and crossed by the dividing fences. By plunging into the water and coming to the surface on the other side of the fence the players who work face to face with the animals without intervening bars can easily escape in case of attack.

dead, lightning-stricken trees form convenient waiting places for crouching pumas; caves furnish the savage grizzly a safe den. Here an old windfall leans against the cliff, making an easy pathway for the tawny mountain lion. In the foreground, which is rolling, are smaller rocks, where much of the action takes place.

Arena No. 3 shows a scene in the Northern woods. Forests and low lying mountains form the background, grand primeval trees mingled with second growth, in which snuggles a log cabin, go to make up the middle foreground, which rises on both sides into rolling hills. Logs and stumps form the immediate foreground, the whole making a strikingly beautiful scene, and one with which much can be done.

Arena No. 4 pictures the wilds of the tropics. Here is a practical waterfall; a deep sapphire blue pool, and a brook which runs over little riffles in a zigzag path into the foreground, making a pleasing change from the other arenas. Here palms, palmettos, rocks and ancient trees mingle in artistic confusion, while the almost smooth foreground of the veldt makes a foil to the rugged beauty of the background.

Arena No. 5 still holds in the tropics. In the distance are dim

mountains, from the foot of which sweeps a tree-dotted plain, which merges into a tumbled rocky foreground, rather sparsely covered with trees and low shrubs, an ideal place for a lion or elephant hunt. The foreground is more level than any of the preceding arenas.

Arena No. 6 is a desert, pure and simple, dreary stretches of sand, falling away into a purple distance; huge misshapen ledges of rock with a broken, sandy foreground complete the picture of desolation.

By a clever device, this last arena is so managed that in a few moments the background can be changed to a marine view, and several other effects.

The animals enter each section by a runway from their cages. This runway encloses the entire arena, and by merely closing a gate, which separates one section from another, the animals can be driven into any section desired. These gates are sufficiently large to permit the largest animals, such as elephants, etc., and stage coaches and caravans to pass through, thus making it possible to make a circuit of the six sections without turning around.

Lying immediately west of this arena are the property rooms of the stage proper, in connection with half of the scene dock. The property room is on the east end of the stage, which is 70 x 140 feet, and spanned by sixteen structural steel trusses, which carry the diffuses and canvas roof. This roofing and the diffuses are operated by means of geared shafting. The floor is constructed of the best material, laid on concrete foundations so as to do away with all vibration. Adjoining the steel work on the west end of the stage is the other half of the scene dock, public dressing rooms, lavatories, etc. These rooms are equipped with all modern facilities, including lockers, dressers, electric lights, etc., and are ventilated from above by skylights as well as by openings at either end of the rooms.

CONVERTIBLE DRESSING ROOMS.

The dressing rooms proper, those for the stars or regular members of the stock company, are on the north side of the stage, and are twelve in number, in addition to the chief director's office. The fronts of these dressing rooms are constructed to represent bungalow fronts, all being of different design, no two doors or windows being alike. It is a unique and novel idea, for by the simple method of changing one of the glass bungalow doors (for they are made to interchange) the directors have a combination of 14 bungalow fronts of different design to use for exterior settings.

The interior of the dressing rooms and offices are artistically decorated. They are equipped with modern plumbing. There is an abundance of light. The director's office represents a store front with a plate glass window, and the construction of this room has been so arranged that the exterior may be changed to a corner store front of any description in a few moments' time.

In the rear of the dressing rooms are the paint, frame and carpenter shop. The scenic department is equipped with two frames, each of 40 feet, while the carpenter shop has all the modern working machinery to turn out the work required for a plant of this magnitude without loss of time.

The laboratory is south of the stage about 100 feet. Near here are two fireproof vaults, away from the other buildings, one for cameras and the other for film. These are constructed with combination vault doors and air-spaced walls with reinforced concrete roof and floors.

Tach is 10 x 20 feet, inside measurement, and electrically lighted.

PLANT PRACTICAL AND BEAUTIFUL.

The laboratory building is 34 x 95 feet, and is one story in height, divided into private offices, general administration office, negative room, printing room, winding room, developing room, washing and drying room, assembling and patching rooms and scenario offices. The equipment for this building is the best money can buy, even to the tanks for the chemical action of the films. These tanks are constructed of especially prepared reinforced concrete. The floor of the whole structure is of magnesite composition reinforced with a mesh to keep it

from checking. This building sets back from Main Street 250 feet. A beautiful pergola connects the Main Street entrance with the offices. The pergola is bordered with shrubbery and grass, as are the grounds, making the plant not only the most practical, but the most beautiful of its kind in the world.

The stage and arena offers accommodations for six companies in addition to the facilities it provides for making animal pictures.

Here the one-reel comedies and the animal pictures which Mr. Horsley will release through the Mutual Film Corporation are made. The first comedy will be released August 19th and the two-reel animal picture will follow about two weeks later.

Winifred Kingston—"Fiction Players"

By ALBERT LEVIN ROAT

HOLLYWOOD, California, is a photo-players' colony. It was there I waited patiently in the Fiction Players studio till Winifred Kingston finished a picture.

"Being interviewed," remarked Miss Kingston, "is a difficult task for me always. I have a horror of it. But, since you promise me that my dear audience want to hear from me, I shall endeavor to give you at least a few details of my career. It is for the public's pleasure."

Yes, I have been on the stage; I apprenticed my profession there. I entered pictures about eighteen months ago, after two new plays, in which I played, failed. Then Augustus Thomas offered me the opportunity to portray the "Spanish Woman" in *The Soldiers of Fortune*.

"I accepted and journeyed to Cuba, where we made the picture. Augustus Thomas and Richard Harding Davis accompanied the company there. Dustin Farnum played the lead. We were charmingly entertained in Santiago by the natives, and it seemed more like a holiday than real work. That first trip into pictures decided my future."

"On my return I immediately signed with The Lasky Company to go to California. It is here in this wonderful golden country that I have always hoped to live, and now my dreams are realized. I love California better than any other place I have ever lived, and I hope to remain here always. It is the sunshine and the clear sky that invigorates one with its brightness, always an incentive to work and please one's public."

"First I played Lady Diana in the *Squaw Man*. Next I played opposite Edward Ayles in *Brewster's Millions*. Then with Robert Edison in *The Call of the North* and *Where the Trail Divides*. I was with Dustin Farnum in *The Virginian*, *Cameo Kirby* and *Captain Courtesy*. Also I made *The Love Route* for *The Famous Players*, and now I am being featured with *The Fiction Players* in a five-reeler, called 'No Man's Land,' by Joseph Vance. That is my picture career to date, interesting, all of it, I assure you."

"I have been on the stage in England and America. Lately, I have received several offers to return, but I hesitated. Of course, I do like the stage because I have been successful, but it is very hard work—full of disappointments, anxiety, and, besides all that, it is a terrible gamble. Nobody can ever know just how a certain production will be accepted by the public."

"At the present time good pictures have unbalanced the stage. Of course, the public demand something for their 'two dollars.' Pictures have taught them that it is possible to see all the great stars at popular prices. Every form of motion is de-



WINIFRED KINGSTON

picted without words, and they do not miss the voice. It is now possible to view their favorite heroes and heroines in all countries of the world in natural settings and to laugh and to cry in almost the same breath—to such a pitch of emotion can a picture affect an audience.

"It is absolute that a photo-player must be a polished artist. If we pause to consider what pictures mean to the people—their educational value, combined with historical events, delightful story, artistic settings and natural, the hero and heroine both prominent artists, then what chance has the stage in the future? None whatever, I promise you, when such wonderful productions are given at popular prices."

"The photo-play has been advanced to such an extent that many of the scenes depicted seem to be the painting of some genius. It is natural and life-like. No phenomenon of detail escapes the camera. And yet some people predict that pictures are in the embryonic stage."

"Recently, I heard a prominent director remark that in a very few years he would be ashamed to view the scenes of plays he was producing now, and he is considered the best. Always directors and producers alike strive to give the public the best possible."

"What do I like best as recreation. Oh, well, the great outdoors, of course. Who wouldn't in this wonderful climate? I ride daily and I drive my car. Every day I swim in the warm, inviting pools, paddle a canoe and, in fact, I do all the stunts demanded of a moving picture artist."

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"THE BIGGEST DOLLAR'S WORTH"

Famous Ex-Fighter with Big Picture Firm

Oscar Gardner, the "Omaha Kid," Now Employed with Bosworth-Moroso Interests. Set Record with 537 Fights. Met Terry McGovern, George Dixon and All the Stars

JOINING the forces of the Oliver Moroso Photo-play Company and Bosworth, Inc., in Los Angeles, during the production of the stirring Jack London subjects with their many fistic situations, the retired bantamweight, Oscar Gardner, the "Omaha Kid," has now become a member of the staff organization.

Meeting in his time all the pick of the bantamweight, featherweight and lightweight divisions during the most flourishing period of their history, Oscar Gardner was one of the best known of prize ring idols. DeWitt Van Court, fight critic on the Los Angeles Times, has figured it out that the Omaha Kid figured in more ring engagements than probably any fighter that ever lived. He fought 537 battles, scored clean-cut victories in 499 of them, an amazing total considering how many years he was in the ring, halved 23 on draw decisions, and lost the small number of 15. Mr. Van Court believes this constitutes a record for the American ring.

The little warrior's prowess was well summed up by Horace M. Libby, sporting editor of the Minneapolis Tribune, in his recent survey of the past quarter century in the fight game. He pronounced "Oscar Gardner without a peer in the 116-pound class," and goes on to say he was without doubt the greatest fighter of his weight in the world. Such a statement covers a great deal of territory, but the fighter's meteoric career and the statistics offered in substantiation above make it seem warranted.

Oscar Gardner's two most sensational fights were probably the battles with "Terrible" Terry McGovern, and the celebrated negro feather, George Dixon.

In the fight with McGovern, who was then in his prime, Gardner beat the Brooklyn demon at his own game, and, instead of breaking ground before his bull-like rushes as every other fighter had done, he stood toe to toe and slugged. Catching Terry flush on the point of the jaw, he put him down and out, and for eighteen seconds the champion was flat on his back on the floor of the ring. As the fight was before Terry's home athletic club, the referee came to the rescue to cover up the *contrechamps*, and by diligently busy-ing himself in a pretense of restraining McGovern's seconds from jumping into the ring he gave the fallen boxer time to recuperate before he took up the business of counting him out. By hugging Gardner's knees and by pulling himself erect through holding on to Gardner's body in such a way as to bind his arms, the crafty Brooklynite finally weathered the storm and eventually won the fight in a later round. This rank intervention on the referee's part had a most depressing influence on Gardner, who saw at once he could not win, and, while McGovern's subsequent record made him seem the class of the two, nevertheless the confidence that would have gone with a victory might have carried the Omaha Kid to the top of the heap.

In his 25-round match with George Dixon the Omaha Kid was again so unfortunate as to encounter the partiality that often helps a champion out of a bad pinch. Appearing before the Lenox Athletic Club in New York, Gardner and Dixon gave one of the fastest exhibitions of sparring ever seen in the metropolis. The negro for the first time in years found that his repertoire of blows which had always stood him in such stead were ineffectual against the



Oscar Gardner of Moroso-Bosworth, a Famous Light-weight in his time

shifty Westerner, who not only blocked his leads with ease, but returned with many stinging counters. The end of the fight found Dixon a very tired boy, but to everybody's astonishment and amid a storm of hoots and ear-splitting whistles and jeers the referee awarded the negro the decision. Inasmuch as Gardner had to give away many pounds by agreeing to catchweights to tempt the black champion into the ring this decision was very unpopular. After the battle Dixon himself came to Gardner's dressing room and offered to split the long end of the purse as a partial restitution.

These two battles, that with McGovern and that with Dixon, and still a third with Sammy Kelly, bantamweight, were all fought in the space of one month. The encounters were all championship affairs, as all three of his opponents held world's titles when Gardner faced them.

Gardner at another time pulled another such stunt when he fought four battles in four different States in one week.

Still another proof of his marvelous constitution came to light when he defeated in the short space of twelve days four of the hardest men in the game, giving weight to all of them: the great Eddie Santry, Kid Broad, Patsy Haley and Joe Bernstein.

The pace told, however, more particularly upon his hands, for the increasing frequency with which he broke them toward the close of his career was one of the principal reasons for his eventual retirement.

Oscar Gardner made his debut back in the days of the Horton law. At 14 he was a worker in a mattress factory, probably fashioning the sleeping facilities for the many opponents he put down in later days for the count, and got into the preliminary ranks through whipping all the other boys in the neighborhood. His rise was rapid, but it took him time to acquire the finished skill and ring generalship, which enabled him to come later on with such wonders as McGovern, Dixon and Santry. Indeed, at the start he must have been more of a comedian than a punisher, for it was his clownlike grinning in the face of any and all kinds of punishment which caught the fancy of the early fans.

But little by little he came into his own, and finally his name was so dreaded that a promoter, in order to match him for a Saturday night card, had to suppress his real name and bill him as the "Omaha Kid." Such was the source of his ring cognomen, a title that will doubtless live in ring lore.

The moving picture business, with which Oscar has now become identified, makes its productions on such a universal scale, and shows mankind

in so many phases of his work and play that a studio staff often is a congress of experts whose specialties cover almost every sort of enterprise under the sun. An old miner in the laboratory may be rubbing elbows with an artist from the Latin quarter in the scenic rooms, and a college professor in the carpenter shop may be talking over plans with a world's champion jockey now known by the name of "Props." A canvass of the roster of any of the larger companies like the Bosworth-Moroso reveals much of surprising and personal interest.

Marjorie Ellison Leaving the Edison Company

Marjorie Ellison, who for more than two years has been before the motion picture public in the Edison Films, came direct to the Edison Company after six years' stage experience, embracing the fields of musical comedy, melodrama, drama and vaudeville.

After two seasons in support of David Higgins in "His Last Dollar," in which she played the adventuress, "Viola," Miss Ellison hearkened to the call of the camera and deserted the ranks of the speaking stage.

Joining the Edison Company, Marjorie gave to the screen its first conception of the real "Manicure Girl" in a film of that name. In great contrast to that character she gave an equally artistic performance as the "Private Secretary," the crafty villainess, in the three-reel play, "The Impostor."

Her work as "Annie Jones," the Expresswoman in the farce comedy, "The Terrible Trunk," introduced her with the same degree of success



MARJORIE ELLISON

in the broad comedies, which was followed up in the part of "Nora" in "The Cook's Mistake."

Then back to the dramatic, Miss Ellison gave a splendid performance of "Hetty Sharp" in the three-reel picture, "What Could She Do?" Her portrayal of "Laura Leslie" in the "Olive's Opportunities" Series is evidence sufficient that this clever young lady can play the adventures roles with unsurpassed ability.

But the allurements of Sunny California have attracted Miss Ellison, and she soon will close her engagement with the Edison Company and leave to join the Motion Picture Colony in Los Angeles.

What company is she going with? Well, that is yet a secret.

Nearly Every Exhibitor Reads The Photo-Play Review

Raymond Hitchcock's Screen Debut

RAYMOND HITCHCOCK, the noted comic opera star, will make his screen debut in a four-act Lubin fantastic photo-play, "The Ringtailed Rhinoceros." It will be released on August 16th. Associated with Mr. Hitchcock will be Flora Zabelle, Herbert Fortier, Earl Metcalfe, Raymond Hackett, Ida Waterson and Arthur Matthews. The play was filmed by George W. Terwilliger and written by Lawrence McCloskey.

It took much persuasion to induce Mr. Hitchcock to go into the movies. Just what happened and how Mr. Hitchcock's surrender was finally brought about is best told in the following interesting story:

"No movies for mui; no siree!" Raymond Hitchcock, comic opera star, spoke firmly. His charming wife, known in stageland as Flora Zabelle, nodded her pretty head approvingly.

The head of the Lubin Film Manufacturing Company appeared despondent—naturally enough. His arguments, intended to tempt Raymond into filmland, had been many and varied; he told of other popular players who have acted for motion pictures; he spoke in attractive terms of contracts and of valuable publicity; in a nutshell, the Lubin people wanted Raymond Hitchcock and his wife in motion pictures, and said so in their most effective and appealing way.

Nothing doing with Hitchcock.

As a final effort, Lawrence S. McCloskey, at that time editor of Lubin photo-plays, was sent to "Bellmond." Mr. Hitchcock's beautiful home on Long Island Sound. McCloskey and Hitchcock are warm friends.

"Well, Larry, I'll contract with you and we'll do one of my best known vehicles," genially conceded Mr. Hitchcock. Pretty Flora Zabelle softly patted her little hands.

And then came the argument.

"Hitchie," pleaded McCloskey, "you know that this stage stuff is the old story of about ninety per cent. comical repartee and ten per cent. action. Let's do something original; a hit-'em-between-the-eyes, so to speak."

"This original dope is all O. K., Larry," replied Raymond. "But you know this movie stuff: cod-fish and onion and me cheild sort of dope. I know the sort of stuff you movie writers put over, and it'll never do for us. Eh, Flora Zabelle?"

Mrs. Hitchcock shook her curls in a decided manner.

"Two-thirds of you actors think the script writers either steal their stuff or write it stereotyped. When I say we'll put up a scenario that will hit-'em-between-the-eyes I mean just that," asserted Larry McCloskey impressively.

The argument was taken up again at the Lamb's Club; then in Hitchcock's dressing room at the Astor Theatre. All the while, McCloskey was getting a good line on Hitchcock's personality and his ideas, and was more ambitious than ever to write the star into something new.

"Gimme a week, Hitchie," beseeched Larry, "and I'll show you something."

Now Raymond Hitchcock is known in vulgar parlance as a good sport. He finally agreed to McCloskey's fervent wish, but with the understanding that any original photo-play would have to be good enough in itself to offset the advertising value that would go with one of the known Hitchcock successes.

McCloskey hurried back to his office at Lubinville, and burned the midnight oil in putting on paper an inspiration that he thought would

prove a clincher with Mr. and Mrs. Hitchcock.

"You'll never win him over, old top," predicted members of the Lubin editorial staff in the usual manner.

"Just you wait," asseverated McCloskey in his most obstinate manner. And so it might be said that Raymond Hitchcock was won by waiting—and by the "Ringtailed Rhinoceros."

In a week's time McCloskey beat it back to New York with the "skeleton" of the Rhinoceros. Mr. Hitchcock took his guest to the beautiful Hitchcock home over Sunday. Before McCloskey had read half the plot to him, Hitchcock was acting the part. In another week McCloskey had completed the scenario, and, to make his happiness complete, George Terwilliger was detailed to produce it.

The exterior scenes of "The Ringtailed Rhinoceros" were taken on Long Island, and the gardens of the homes of divers and sundry millionaires were utilized.

"I think I used about everything on the Hitchcock estate," says Mr. McCloskey in speaking of the new picture. "Mrs. Hitchcock—Flora Zabelle—plays Marybelle and the Weening Princess. You will notice 'The Counsellor Bird.' Hitchcock has two macaws at his residence, and I couldn't refrain from getting one of them into the picture because 'Hitchie' does a great stunt of talking to the bird. Yes, most of the people in the lawn party scenes are real society folk, residents of the 11K Colony on Long Island. 'Hitchie' and I motored over the island and we had exclusive locations galore—the residents were willing to do anything for Raymond."

Another New Lubin Director

Lubin of Philadelphia announces the engagement of Edward McKim, who was identified with various different companies, and whose last play, "The Confession," in five acts, was filmed by him in the record-breaking time of twelve days and scored an instantaneous success.

Mr. McKim was born in Pittsburgh, and made his professional entrance on the speaking stage as Philistus in "Damon and Pythias." His success on the speaking stage was such that soon he became leading man for Mary Wainwright and made a tour of the country in Shakespeare's "Twelfth Night."

After being leading man in various plays, especially leading man in "The Man of the Hour," Mr. McKim turned his attention to the direction of photo-plays, and succeeded in making an enviable record for himself.

At Lubin's he makes a specialty of comedies, but not of the "slapstick" kind.

Mary Anderson Goes to the Coast

Mary Anderson, one of the younger players of the Vitagraph Company, who has been making rapid advancement as a member of the parent company at Flatbush, has been assigned to play leads with the Western Vitagraph Company at Santa Monica, California, under the direction of Rollin S. Sturgeon. Miss Anderson was born in Brooklyn on June 28, 1897, and is a full fledged American girl. She first began posing for the Vitagraph Company during her school vacation, and when the work attracted enough attention to be given a prominent part, she met with an obstacle in the opposition of her father, but gained his consent to continue her acting if her first picture was a success. She played her first real part in support of the late John Bunny, and her father, when triumphantly marched to the nearest theatre where the finished picture was being shown, was forced to admit, that Mary had, in motion picture parlance, "registered." Since then, she has appeared in many pictures and earned many pleasing tributes for the excellence of her work through the exercise of her natural inborn talent, as she had absolutely no prior experience in dramatic work before joining the Vitagraph Company. In sending Miss Anderson to the Coast, the Vitagraph will add materially to the strength of an already efficient company of players.

The Lady On The Cover

The personal charm of Sally Crute is the professional charm of the Edison adventuress that finds its complete expression through the embracing medium of the screen. With a personality that materializes man's ideal of woman; with a person that gives shape and substance to the shadows of screencraft, together with the subconscious technique of the natural interpreter, Sally Crute may well claim a success that is only the reward of a combined endeavor of art and nature.

Miss Crute is fascinating—as one knows—and lovely to look upon, magnetic and radiant, and hails, so to speak, from Chattanooga. We glance at her and cease to sneer at Southern pride. We look at her again, and some frivolous instinct suggests that Miss Crute must have been the original tinkle of the Southern Belle. Then we gaze longingly at her photograph and wonder if we would really get rid of a temptation if we yielded to it.

At the time the camera clicked its promise of popular prominence, Miss Crute had gained a broad experience on the legitimate stage, having played among other productions in "The Rosary," "The Climbers," "The Three Twins," "Deep Purple," "Within the Law," "Brewster's Millions," and "Officer 666." So it was with the valuable knowledge of life

and the keen insight into human nature that an alert mind and an active spirit afford, and the easy confidence that a successful stage career bestows, that Miss Crute made a conquest of the screen. The art of Miss Crute is versatile, for, while her nature is at once sympathetic and appealing, her artistry may draw upon a fertile field, and focus her imagination to interpret and portray with finished consistency the widest range of emotion. From the blithe buoyancy of a delightful comedienne to the saccharine suavity of a subtle siren, Miss Crute reveals an art that is delightful.

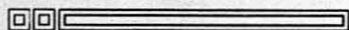
In that splendid triumph of her artistic characterization, the vampire, Miss Crute is incomparable. It is in this portrayal that Miss Crute inspires men to write plays among other things for her. One does not need to make one's prayer even as you and I to realize that this exquisite study of a vampire is convincing and true. Miss Crute plays this rôle with a sorcery that is perfect.

Through all the calm sincerity of Miss Crute's individuality there runs a certain distinctive quality that produces the impression that her portrayals are dipped from the fulness of life. Miss Crute is privileged to contemplate a most gratifying position in filmland and a widespread following in fandom.

THE PHOTO-PLAY REVIEW

HORACE J. GARDNER, Editor

W. B. McCONNELL, Business Manager



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No. 22

The Vegetable Man

A reader of PHOTO-PLAY REVIEW strolled into our office the other day and said:

"Why don't you write more articles as clever as the VEGETABLE one of the issue of July seventeenth?"

The editor raised one eyebrow inquiringly. "Vegetable?" he said.

"Uh huh," answered the visitor, with a mysterious smile.

Of course the weather was warm and climatic conditions frequently cause nervous disturbances, but he LOOKED all right, and the editor FELT all right, so he said to the stranger, *gently*, as editors are wont to:

"Come across, what's the answer?"

"Wouldn't you call a half dozen P's vegetables?"

It isn't often that these *funny* fellows venture into our domain, but we have more and more visitors each day and all expressing their individual views of the proof of our slogan—

Publicity Promotes Popularity— Popularity Produces Prosperity

And so it goes. There is no question about the close relationship of those six words.

LET US CONVINCE YOU.

Your most important business achievement is the PERFECTION of your product or wares.

The first step toward the advancement of your business career is PUBLICITY.

Perhaps you have tried the medium of magazine advertisement, but in a slip of judgment, it got in the wrong pew and brought unsatisfactory returns. Well, Mr. Advertiser, such things make for GRIT and it takes a mighty lot of that material to spell SUCCESS.

Scan the pages of PHOTO-PLAY REVIEW. Think of the possibilities of an advertisement in a magazine that is devoted to the interests of the LAY-MAN, the PRODUCER and the EXHIBITOR!

Then get busy and send your advertising copy to us without delay. It is a well-known saying that if you keep on advertising, advertising will keep you. This is especially true when you are represented in the PHOTO-PLAY REVIEW.



An Appreciation of the Vitaphone Theatre. Standard Program. Kleine Co. Now in New York. Increase Morosco Studio and Plant. The Farrar Picture.

Even through the summer heat, the always popular Vitaphone Theatre is doing big business at every performance, and there is a good reason for this popularity. The house is cool, comfortable and the treatment courteous at all times. You will always feel at home in this attractive playhouse, and this is due, in great part to the managership of friend Frank Loomis, who is fast making the Vitaphone one of the most attractive theatres on Broadway. The box office is well handled by George Morley and this, in itself, means a great deal to patrons, for there are not very many treasurers that know how to treat ticket buyers in the way they should be treated. The performances always run smoothly, the pictures being the best productions of the Vitaphone Company, which means the finest in the land, so taken all in all you will be spending two hours fully worth while by seeing the Vitaphone bill. Make this a weekly habit, I am confident that you will appreciate this advice if you follow it.

The first exhibition of Standard Program Pictures was recently held in this city. The Standard Company is headed by L. G. B. Erb, J. A. Golden and H. M. Goetz, and will release a weekly series of pictures. Prominent among the stars to be seen on this program will be Dot Farley, the charming leading lady and comedienne, of the Luna Comedies. She has a host of followers and admirers among Motion Picture "fans" the country over, and they will most surely welcome her in her new connection. She will be seen in one comedy a week, release dates to be announced later.

Howard Davies, who is following up his success in "The Rug Maker's Daughter" with a fine characterization in Macklyn Arbuckle's first subject for the Pallas Pictures, "The Reform Candidate," wrenched his knee last week in a spirited scene with Mr. Arbuckle. The knee has been weak since Davies' university days, when he threw it out in England in a championship football game between Oxford and Cambridge. He played right forward for Cambridge. Work on the picture was postponed a week.

Arthur James, formerly of the Mutual Company, has been appointed press representative for Metro Pictures, in place of Harry Reichenbach, who lately resigned. Mr. Reichenbach is now in charge of the publicity work for the newly formed Equitable Picture Corporation. He is one of the most up-to-the-minute press men in the business, and should make things hum for the new company.

The Oliver Morosco studios are to be greatly enlarged, 10,000 square feet being added. The new structure will be of corrugated iron, and of the

very latest construction throughout. The laboratories are also undergoing a change, an entirely new system of ventilation being installed, together with every known improvement for the turning out of the highest grade of work. The work is in charge of Master Mechanic Earl Olin, of the Morosco forces, and when completed these people will have one of the finest plants in the country.

The Vitaphone Theatre is showing this week "The Tigress," written by William Addison Lathrop, and produced by Lorimer Johnston. In the cast are: Julia Swayne Gordon, Zena Keefe, Garry McGarry, Leo Delaney, Charles Wellsley and George Stevens. The fifteenth chapter of "The Goddess" is also being shown, and this completes one of the finest serial pictures ever filmed. The shorter reels include, among others, "A City Rube," "Their Night Out," with Mr. and Mrs. Sidney Drew, and "The Romance of a Handkerchief," with Maurice Costello and Leah Baird.

Lately the Fox Film Company took a big boat load of extras up the Hudson River to make some scenes for a forthcoming production. The "extras" were mostly "down and outs" from the Bowery lodging houses and were promised, in addition to their five dollars a day plenty of good "cats." On their arrival, preparations were made to take scenes, but the Bowery boys refused to work until they had eaten. This formality finished, work was just to start when a heavy electrical storm came up and nothing could be taken. As a result the trip had to be made again the following day, but this time the eating was done before arrival, and everything went well. Just another example of the trials and tribulations of the Movie Director.

Raymond Hitchcock, supported by his charming wife, Flora Zabelle, will shortly be seen in a Lubin Feature on the V-L-S-E program, entitled "The Ringtailed Rhinoceros." It is described as a "riotous farce comedy," and from the looks of the "stills" it must be all of that and more. Mr. Hitchcock has forsaken, temporarily, the glare of the footlights, to make this picture and to make many thousands of people laugh that would probably not have an opportunity to see him on the stage. His ability in this line is unquestioned, and this feature is sure to make a most worthy addition to the V-L-S-E program.

At the World Film Fort Lee Studio, Director Albert Capellani is fast assembling the cast which will support Robert Warwick in "The Flash of an Emerald." The story is one that was recently published in "The Smart Set Magazine," and whose possibilities in film form appealed to about a dozen directors at once. The fact that the principal

part is one which should fit Mr. Warwick to a nicety, makes its acquisition by the World Film a particularly happy one.

The George Kleine offices have been removed from Chicago, and this company's headquarters is now at the old Biograph studio on Fourteenth Street. Omer F. Doud is in charge of the publicity department, having brought his smiling personality with him from North State Street, Chicago. The studio is now occupied with the interior scenes for "Hello Bill," in which Bickel and Watson are the featured players. This company will also release very soon another feature picture with delightful Irene Fenwick in the leading role. The Kleine people, by the way, do things in a big way and in the right way. In short they turn out pictures, not footage.

The Jesse L. Lasky picture, featuring Geraldine Farrar in "Carmen," will be released the latter part of this month. The first showing will be at The Strand Theatre. I can imagine what a busy week this one will be at "The House Beautiful." The feature was directed by Cecil De Mille, and this in itself means as much to me as the name of the star, for De Mille is one of our very best directors and seldom fails to deliver the goods.

While up in the offices of The Headline Amusement Company a few days ago, I had quite a chat with Little Will Archie. When I insisted that he give me certain photographs (which, by the way, he didn't happen to have) he threatened to call in Captain George Angur to show me the door. As the Captain is about eight feet in height, I calmed right down. Wouldn't you do the same, under the circumstances? All joking aside, Archie is one of the finest little fellows in the world, a good business man and a dandy actor. You'll enjoy his work in the "Pec Wee" pictures.

A new distribution corporation has lately been formed in Providence, Rhode Island. It is the Eastern Film Corporation and will shortly announce the list of sterling releases that they are now contracting for. From what I know of the company it will undoubtedly make a name for itself in a very short time. The people connected with the concern know their business and are going about the matter of securing good films in the right way. Watch for this program. It's going to be worth while.

The Thanhouser Studio in New Rochelle is a busy place, and they are turning out some fine pictures up there. A series of comedies that are "real" comedies are now being completed and they are sure to increase, "the mirth of the nation," anyway that's what friend Rubenstein, the Thanhouser publicity man, told me.

Prominent in Photo-Play World

Esther and Quabba (Lottie Pickford and Wm. J. Tedmar), are fleeing from the plotters, Blat (Wm. Russell) and Luke (George Perce). They borrow a small mine motor and are whisked into the bowels of the earth. Their motor stops disordered—the pursuers, Blat and Luke, are upon them, when Quabba sets off a mine blast that had been prepared. The explosion

NOTES TO THE STORY

"The Path of Peril" indeed is a title aptly chosen, for, in the story there are three courses being taken by the principals—courses which are perilous to an extreme though differing widely in form.

Thrills galore are embodied in "The Path of Peril" by which Chapter Sixteen of "The Diamond From

"The Path of Peril" Has
New Thrills

became so popular that his daily mail contained hundreds of letters from photo-play fans all over the world. The requested photographs, autographs, locks of his hair, particulars regarding his nationality, infancy, religion and even asked for "chinks" of his wardrobe as souvenirs. To answer all these requests personally

Lusk became also a Philadelphian.

is a speaker, ready and civic-minded. He was considered "a peer," and it was about the time when he died of New Yorkers and business men that he met a famous photographer and became his advisor, at the same time assuming the duties of private secretary. The star's name is played by the Lubin Manufacturing Company, some years past, Norbert

In his private life Norbert Lusk became known socially to the exclusive theatrical, musical and literary folk of New York. He was in great demand at the informal receptions and "parties" of New York's best grade of professional people. As

where pulp mills, and printing plants everywhere controlling forests, lumber and newspapers, etc., in the world. Recently the paper used in books, magazines, etc., the paper which nearly all the funds of the International Paper Co. had deposited which carried the reins of authority over some hundred millions in financial crises, holding the creditable space of time he had become clerk in New York. In an almost instant upon the hill North as a bounder slavery days—Northern Lust first

In the North—his adopted country. Still in his early thirties, Mr. Lusk has successfully kept to the head of several professions, only to desert them when at the top—impatience for homes in newer fields. Nourished in childhood upon corn-pone and other Southern delicacies; rocked in the arms of devoted negroes; trained by the commandment to love your neighbor as you love yourself, he has been a pioneer among the new women born to action-block and rawhide lariat life.

"RAISED" in the rare of Southern atmosphere, which has bred so many heroes, world's champions, poets, race horses and is famous for its lynching benches, corn whiskey and "buy-a-bale-o'-cotton" campaigns. Norbert Lisk is the subject of this week's article because of the prominence which he has attained in the upper strata of blind-

In Santa Barbara Bay, John Powell, as Arthur now is known, goes for a trial spin on his yacht. "The craft collides with Vivian's sailboat and Arthur dives headlong into the foaming waters to rescue the string-tying girl, whom he drags to safety at the risk of his own life. Miss Barton, who plays the role of the adventurous Vivian, gives graphic proof of her intense dramatic ability in ensuing scenes in chapter sixteen. (She has set her cap to ensnare Arthur, from whom she hopes to obtain the gleaming jewel—"The Diamond from the Sky," Arthur is completely

ious pair escaped.

scene is one of wonder. There is a sheet of flame, smoke fills the cavernous depths, and by a miracle the small motor resumes its flight. Luke and Blair are apparently killed by the force of the blast, the falling timber and stone. Later in the chapter it is revealed that the misadventure

Meanwhile Marmaduke Smythe, the funny old English lawyer, is attacked by red-skins. He raises his gun and fires. The Indian war whoops cease. He investigates and finds that his aborigine assistants were nothing more harmful than hill frogs. There in the shine near a kicking amphibian lies the gleaming Stanley charm against harm—the Diamond From the Sky.

In New York another plot enters the field of seekers for "The Diamond From the Sky," who is Frank Durand, a master crook and jewel thief, known as "The King of Diamonds." He lays his plans and hopes to enlist the aid of none other than Vivian, in the quest for the gem.

It was won by the languorous eyes of the bewitching maiden. Her conquest is apparently complete. Arthur is swiftly launched on his path of peril.

It is somewhat new at
in person. Norbert Lusk is tall and
round. As you may see in the ac-
companying photograph, he is not of
the long-haired temperamental type.
He wears eye-glasses, and on occa-
sions of importance dons the tortoise-
shell rimmed specs. Known to his
intimates as "The Cardinal," he is
naturally benevolent, cheerful, sim-
ple and forgiving. He sees heavy
moulded, crinkly parchment in his
correspondence. Wears the most ex-
pensive ties known to man and ex-
presses a slight disapproval when he
finds a silver-tipped cane which is
reputed to be heavily laden with
the scent of the passion flower. He is
fond of tea, and brews for self and
friends in his own "tea-cay," often
fine, a fondness for flowers, and his
favorite address, "Harvard Avenue";
the favorite book, "The Week"; in-
viting song, "The Rosary," and in-
viting sport, changing shoe trees—all
of which denotes an exceptional
mind. *Steve Tabak*.

In 1913 Mr. Lusk and attracted considerable attention amongst film producers. In his spare moments he wrote scenarios which were first submitted to the Lubin editor, and it was not thought well of there, went sent on to other companies. The result was that soon Lubin, Biograph, Kalem and others began to release multiple reel dramas from the brain of Norbert Lusk. In a Kalem two-reel he was called on the posters and films "Northern Lush," which provoked laughter from his imitators for many years. During the past year, Alvin Lusk, besides writing and selling scripts which came to the Lubin studio from outside authors upon day, "This has become an expert upon the many different styles of photo-play construction, and also learned to distinguish the valuable story from the worthless one in the briefest possible time." Recently Mr. Lusk was engaged by the World Film Corporation to adapt well-known books for screen production. His acknowledgements are now received for turning a working play script all ready for the director to start in on, proves him a master.

that they had not accomplished the object of the visit after all—so pleased and satisfied did the slave Norbert leave them at the gate.

NORBERT LUSK





Patsy DeForest, a member of Lubin's mirthmaking company, reclining on the strand at Jacksonville, Fla.



Mabel Normand and "Big Ben," the tame seal, disporting in the surf at Santa Catalina, Cal.



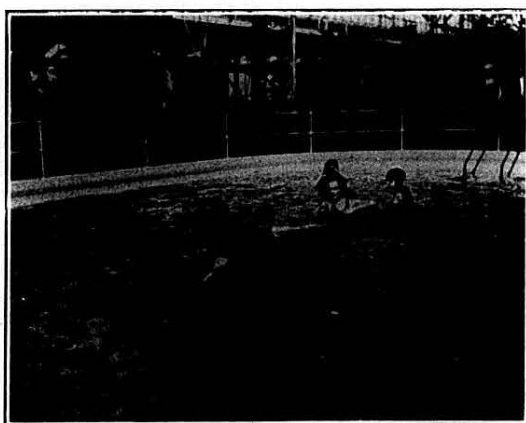
Dorothy Gish and Gertrude Damlrich.



Annette Kellerman, of Fox Film Company, just before a high dive.



Mae Hotely, leading lady of Lubin's Comedy Company, with Bobby Burns at Atlantic City.



Elsie Janis, Bosworth, in "Nearly a Lady," in which this \$250,000 swimming pool on a California Millionaire's estate was "borrowed" for this scene.

Film Folks Make Model Water Nymphs

STUDIO GOSSIP

Donald Brian, musical comedy star of the Charles Frohman Company, who is at the studios of the Lasky Feature Play Company at Hollywood, California, appearing in a picture, "The Voice in the Fog," by Harold MacGrath, has become one of the most popular members of the big professional colony in Los Angeles and vicinity. It is said there are 10,000 persons in Los Angeles and Hollywood whose livelihood depends on the motion picture industry.

It is seldom Van Dyke Brooke, Vitagraph director, is caught napping, but a chance resemblance of Maurice Costello's chauffeur to one of the extra men working in the big peace and preparedness propaganda picture, "The Battle Cry of Peace," cost the director a five dollar bill. One day, while taking outdoor scenes, Mr. Brooke requisitioned Mr. Costello's chauffeur and promised him the pay of a regular extra for working in a number of scenes in which a touring car and a driver were required. Mr. Costello, his work in the picture finished, motored home before the chauffeur had time to collect. In the studio yard the next morning, Mr. Brooke saw a man leaning against Mr. Costello's car whom he took to be the chauffeur. Handing him a five dollar bill, he was surprised to see him make a bee line for the gate. Later, meeting Mr. Costello, the director made mention he had just paid the star's chauffeur for the work he had done the day before. "If you did," remarked Mr. Costello, "he is either going to get fired or receive an extra five from me, as I sent him to New York only a half hour ago."

Probably the most elaborate and largest exterior scene ever constructed of steel and wood for the single purpose of providing a background for motion picture scenes is the recently finished Plaza de Toros for the Jesse L. Lasky Feature Play Company's photo-drama production of "Carmen," in which Geraldine Farrar, internationally famous as a prima donna, is the star. This photo-play, which will mark Miss Farrar's first appearance on the screen by arrangement with Morris Gest, will be released for public showing in October in theatres displaying Paramount Program. It is being produced by Cecil B. DeMille, director general, at Hollywood, California.

A talented character woman who is forging to the front at the Reliance-Majestic studios is Gladys Brockwell. Miss Brockwell is creating many unusual effects and with the assistance of Director Siegmund she has introduced several devices new to camera work.

Bertram Bracken is one man active in the amusement world who doesn't care for publicity. He says that his work as director of Balboa feature films takes so much of his attention that he hasn't time to think about publicity. "If my pictures are any good," Mr. Bracken asserts, "they'll advertise me enough." In some men, such a position is a pose. Not so with Bracken. He means it.

Frank Bacon, last seen on Broadway in "Seven Keys to Baldpate," "The Fortune Hunter," "Get-Rich-Quick-Wallington" and "The Mir-

acle Man," has been contracted with by the Quality Pictures Corporation and will be seen in support of Francis X. Bushman on the Metro program.

Lois Meredith, the little actress who electrified New Yorkers by her work in "Help Wanted," at Maxine Elliot's Theatre recently, has been engaged to enact the leading rôle in Kalem's three-act "Broadway Favorites" feature, "The Legacy of Folly."

Miss Meredith has had a most interesting career. Although on the stage but two years, she ranks well up among the stars. A mere slip of a girl, it is declared that she is probably the youngest leading lady upon the stage.

Among the vehicles which helped her attain her present popularity were "Peg-o'-My-Heart," in which she succeeded Laurette Taylor when the latter left this country for the purpose of appearing in the London production, "Everywoman," in which Miss Meredith appeared in the rôle of "Modesty," and in the title rôle of "Madam Sherry," when this musical comedy was presented at San Francisco.

In Kalem's "The Legacy of Folly," Miss Meredith appears as a victim of heredity. Tom Moore, famous for his work in Kalem productions, plays opposite the little actress.

The Metro Pictures Corporation are endeavoring to prevail upon Sir James M. Barrie to write a screen play for their new and youngest star, Mary Miles Minter. Miss Minter will be seen in "Stork's Nest."

The actress who plays the heroine's rôle in Hazards of Helen Railroad Series, had a peculiar experience while taking part in one of the scenes of "A Perilous Chance," the newest episode of this series. While standing on the top of a raised drawbridge, the young lady fell, rolling down the entire length of the structure.

The scene in which this accident occurred came as the climax of "A Perilous Chance." Chased by highwaymen, the actress fled towards the river, reaching the drawbridge just as it was being raised and thus escaping from the clutches of her pursuers.

The bridge was raised to its fullest height. A minute later, the scene having been completed, the structure was slowly lowered. The actress thereupon climbed from the angle iron on which she had been standing to the ties of the bridge. By this time the bridge inclined at an angle of thirty degrees. A misstep, and the Kalem actress commenced rolling down.

Fortunately, her predicament was discovered, and by the time she reached the bottom the members of the company acted as buffers. Aside from a few bruises and the scare, the young lady was unhurt.

A group of Essanay players "borrowed" a Clark Street surface car at Argyle Street several days ago and photographed it in a scene for "The Woman Hater" before the conductor realized the picture was being taken. Under command of Henry B. Walthall and Brvant Washburn, the car was halted and stopped. Everyone was on the rear platform when the final man—carrying a camera—called out "Hold the car a minute."

The players all stepped off while the camera clicked. "We are thirty-three seconds late," complained the conductor as he rang the bell, "but it was worth it to get in a picture."

The shortest impersonator of Charles Chaplin exhibited himself in a North Side theatre of Chicago recently. He was a midget something over three feet, and twenty-eight years old. Out of the half-dozen who impersonated Chaplin in this theatre this midget was the most popular.

Last Saturday was Francis X. Bushman's day at Loew's New York theatre. In addition to the five-reel picture, "The Second in Command," a two-reel topical of Metro day at the Panama-Pacific Exposition was shown. Bushman Day is now very popular. B. A. Moss is arranging for dates at his Regent and Hamilton, William Fox is contemplating the same at several of his houses, while A. L. Harstan is running one at his Arverne Theatre next Sunday. All this week is Bushman week at the Studebaker Theatre, Chicago.

Ruth Stonehouse, a leading actress with Essanay, has just received her new automobile—a ninety horsepower car. It has a dark blue body and white wheels. It is said to be one of the fastest machines in Chicago.

G. M. Anderson has adopted a new idea of inserting a little comedy action into his one-reel dramas. Such favorite characters as Slippery Slim, Ben Turpin and Harry Todd appear in "Broncho Billy's Protege" and create much genuine humor. This contrasts with the serious work of Broncho Billy and makes the film doubly interesting.

Rollin S. Sturgeon, the Vitagraph director from the Far Western Vitagraph studios at Santa Monica, California, absolutely refuses to sneeze again. One morning, during his recent visit East, he entered the advertising department of the Flatbush studios, holding both hands over his ears. When questioned as to the why of his strange action, he remarked, "Up to two minutes ago I had succeeded in getting rid of an awful headache accumulated twenty-four hours before. I sneezed. The headache returned. Sneeze? Never again."

Four companies are working at the B. A. Rolfe-Metro studios, Broadway and 61st Street. Ann Murdock is completing "A Royal Family;" Emmy Wehlen is about through with "When a Woman Loves;" Henry Kolker is working in "The Bridge;" and Ethel Barrymore is rehearsing her next Metro release, "The Shadow." Edmund Breese, Olga Petrova and Gail Kane are working at the Popular Plays and Players' studio in "The Spell of the Yukon," "My Madonna" and "Her Great Match," respectively.

In one of the scenes of "The Man Trail" several cured skins of brown bears are used. Richard Travers, who takes the leading part in this Essanay photo-play, brought these skins out of his den. He killed the bears several years ago.

Henry B. Walthall and Edna Mayo have just been married. But it was a "reel" marriage and not a "real" one. The wedding took place at the film factory in a scene from "The Woman Hater," a three-act photo-play written by H. C. Chatfield-Taylor, prominent Chicago and Washington society leader and litterateur. The wedding act was most elaborate.

(Continued on page 18.)

Stories of the Week's Film Releases



"THE AMERICAN ARMY SURRENDERS"

THE BATTLE CRY OF PEACE
VITAGRAPH
A REEL OF THE
LATEST AND MOST
UNDER THE DEARLY SUPER-
VISION OF J. STUART BLACKTON

"The Battle Cry of Peace"

Reviewed by R. W. Baremore

John Harrison, Mr. Charles Richman
Emanon, the Spy.

Mr. L. Roger Lytton
Charley Harrison.

Mr. James Morrison
Mrs. Harrison, Mrs. Mary Maurice
Mrs. Vandergriff.

Miss Louise Beaudet
Mr. Vandergriff, Mr. Harold Huber
The Post Scout, Capt. Jack Crawford
The Master, Mr. Charles Kent
Magdalen.

Mrs. Julia Swayne Gordon

Vandergriff's Son.

Mr. Evert Overton
Alice Harrison, Miss Belle Bruce
Virginia Vandergriff.

Miss Norma Talmadge
Dorothy Vandergriff.

Mistress Lucille Hamill
Butler, Mr. George Stevens

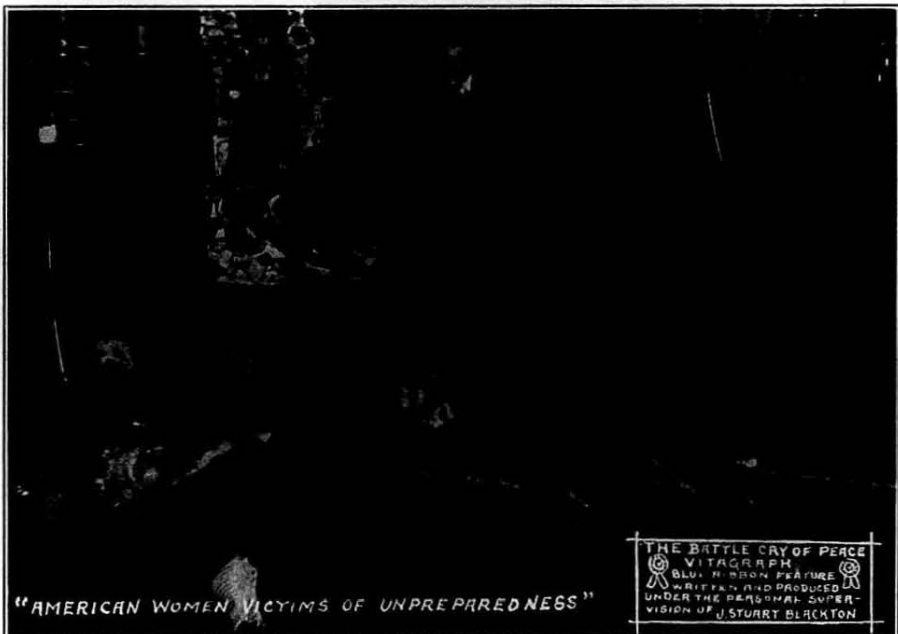
Columbia, Thais Lawton
The War Monster, Lionel Brehan

George Washington, Joseph Kilgour
General Grant, Paul Scardon

Abraham Lincoln, William Ferguson

25,000 National Guard Troops, 800 members G. A. R., 500 horses, 8,000 supernumeraries. Also appearing in the picture: Admiral George Dewey, General Leonard Wood, Dr. Lyman Abbott and Hudson Maxim, the Inventive Genius. Produced by Mr. J. Stuart Blackton, of The Vitagraph Company of America.

J. Stuart Blackton has produced not only a masterpiece as far as pictures go, but a film that will do more toward awakening the population of



"AMERICAN WOMEN VICTIMS OF UNPREPAREDNESS"

THE BATTLE CRY OF PEACE
VITAGRAPH
A REEL OF THE
LATEST AND MOST
UNDER THE DEARLY SUPER-
VISION OF J. STUART BLACKTON

this Nation to the consequences of "unpreparedness" than any spoken or written word could possibly do. From Hudson Maxim's book, "Defenceless America," Mr. Blackton has made a picturization that cannot but bring those of us who have been crying "peace at any price" to our senses and make us realize that "to be peaceful, we must be powerful, to champion the laws of humanity we must have power to enforce these laws." Into the facts contained in Professor Maxim's book there has been woven a dramatic story, showing what would occur should an invading army attack New York, the terribly inadequate protection afforded the city by its fortifications, and how easily such an army could take and destroy the city. Buildings are bombarded, forts blown up, citizens murdered in the streets, women and children sacrificed and the population forced to flee. Attacks by water and air are made so realistically as to strike terror to the hearts of the onlooker, the tense dramatic action being so strong that it fairly makes cold chills run up and down your spine, even while sitting in the theatre. The picture story begins with the invasion of New York, carries us through same, and ends with an allegorical epilogue, showing Columbia crushed, bleeding and trampled upon by a merciless foe; and then Columbia as she should be—proud, supreme and commanding.

The drama is interpreted by a selected cast of Vitagraph players with the addition of several distinguished actors from the regular stage. To my mind special mention should be made of the commendable work of Charles Richman, James Morrison, Mary Maurice, Louise Beaudet, L. Roger Lytton and Norma Talmadge, for these players most assuredly do the finest work of their careers. I think the finest bits of acting were the scenes in which Mr. Richman and James Morrison as the Harrison Brothers, find their mother and sister killed in their home as the result of a bursting shell; and the work of Louise Beaudet as a mother shooting her two daughters and herself to prevent them from falling into the hands of a drunken lot of soldiers. The entire cast seemed to be enthused with the bigness of the picture and the fineness of the subject; in fact, Mr. Blackton told us that he had never seen such hearty co-operation on the part of all concerned in making the film, everyone entered into the spirit of the thing from the smallest extra to leading man. The result shows this.

"The Battle Cry of Peace" is by far the finest picture that has been produced, taking into consideration the subject, what it means to every American and the vast good it will do. It is the strongest possible preachment in favor of increasing the strength of our army and navy and the finest thing about the whole picture is that it has been done in a spirit of patriotism and not as a business proposition.

The picture will be shown for the next few months to Governors, in State Armories, Army and Navy Clubs and institutions of that nature. It will then be released for public showing, and when it plays in your city or town SEE IT, for, if you don't, you will be missing not only the finest motion picture of the age, but a photo-drama that will touch the heart strings of every true blooded American. I, for one, want to thank Mr. Blackton, the members of the cast and the Vitagraph Company in general for giving us this astonishing picture, showing the crying need of the United States. When you see "The Battle Cry of Peace," may the lesson it preaches make you not only think, but ACT. If it does this it will have accomplished its purpose.

"The House of a Thousand Candles"

Selig V-L-S-E Feature. By Meredith Nicholson. Directed by T. N. Heffron

Jack Glenarm.....Harry Mestayer
Marian Evans.....Grace Darmond
Arthur Pickering.....John Charles
Squire Glenarm.....George Backus
Bates.....Forrest Robinson
Larry Donovan.....Edgar Nelson
Theresa Evans.....Emma Glenwood
Olivia Evans.....Gladys Samms
Carmen.....Mary Robson
Don Jose.....Effingham Pinto

Quite often of late, well-known novels have been really well rewritten for the movies. "The House of a Thousand Candles" is one of the good ones. The story is well told, the acting of good quality, the direction all that could be desired and the scenes and photography are excellent. This picture makes a feature that Selig should feel proud to have their name attached to. You will like it, appreciate its many good points and be glad that you did not miss seeing it. In the cast I especially liked the work of Edgar Nelson, Grace Darmond and Harry Mestayer. The latter most assuredly can "register" in "close ups," many of his "asides" provoking hearty laughter. Forrest Robinson does a mighty good "bit" in the role of the Butler, and John Charles in a dandy villain. R. W. B.

"The Puppet Crown"

Jesse L. Lasky Famous Play Co., Written by Harold McGrath. Directed by Cecil De Mille

Princess Alexia.....Ina Claire
Bob Carewe.....Carlyle Blackwell
King Leopold.....Christian Lytton
Duchess Sylvia.....Cleo Ridgley
Count Mallendorf.....Horace Carpenter
Marshall Kampf.....John Abraham
Colonel Beauvals.....George Gebhardt
Lient. Von Mitter.....Tom Forman
Countess Elsa.....Marjorie Daw

Action is lacking in this latest Lasky production, there is a little towards the last which is good, but that is all. However, lack of action does not detract from the attractiveness of this feature. It is a pretty story of a small country, its trials and tribulations, etc., and is capably portrayed by Ina Claire and Carlyle Blackwell. The exterior scenes are the finest that have been seen in any picture for quite some time. The picture has been produced in the usual Lasky way, which means the best. This photo-play proved a record breaking attraction at the Broadway last week, and when New York audiences approve a picture it must be exceptionally good.

"Lady Audley's Secret"

Fox Film Corporation. By Miss M. E. Braddon. Directed by Marshall Farnum

Helen Devennant (Lady Audley), Theda Bara
George Talboys.....Clifford Bruce
Sir Michael.....Warner Richmond
Luke Martin.....William Riley Hatch
Lient. Davenant.....Frazier Coulter
The Australian.....E. R. Knight
Alicia.....Catherine Adams
Phoebe.....Gertrude Clemons

Theda Bara, the girl with "the most wickedly beautiful face in the world," plays the leading role in this new Fox triumph. In the supporting cast are such well-known players as Clifford Bruce, Catherine Adams and Frazier Coulter. Could one improve upon this? The picture is a Real Feature, one that all will like and enjoy, and has been produced in excellent fashion. It is just full of tense, dramatic action, the kind that holds the attention and makes you wonder what is coming next. See this picture, you'll be mighty glad you did.

"Hearts Ablaze"

Broadway Star Feature. By Eugene Mullen. Directed by Lorimer Johnston

Count Minolfi.....L. Rogers Lytton
Valeria, his ward, Julia Swayne Gordon

Giuseppi.....Charles Wellesley
Rita.....Zena Keefe
The King.....Frank Currier
Baron Mario.....Leo Delaney
Carlo, the spy.....Nicholas Dunaeu
Matteo.....Garry McGarry

With an interesting plot, good action and capable acting, this is a drama that has a direct human-interest appeal. L. Rogers Lytton, Julia Swayne Gordon and Nicholas Dunaeu play with great skill in this picture, and with the usual excellent photography and direction it all goes to make up a feature that is especially worth while. The scenes are laid in a foreign country, and there is the old business of the government spy, etc., but you will like the picture just the same, and I venture to say, agree with me that it is fully up to Vitagraph standard. View this photo-play at your first opportunity. I am sure you will not regret it.

C. H. W.

"Rags"

Famous Players Film Company. Five Parts. Featuring Mary Pickford

Alice McCloud (Rags), Mary Pickford
Keith Duncan.....Marshall Neilan
John Hardesty.....Joseph Manning
Paul.....Joseph Farrell McDonald
"Little Mary" is at the Strand this week in all her glory. In "Rags" she has a part that exactly suits her personality, and she plays with more than usual good effect. It is a typical Pickford picture, much better than the past few Famous Player Pickford releases. As always the close ups of "Mary" are particularly effective. The settings are fine, the direction good, the photography and scenes of the best. The supporting cast helps materially to make this a fine feature, and the BIG favorite plays the leading role. Could anyone ask for more?

"Detective Blinn"

American Film Company. Two Parts. Directed by Henry Otto

Adele Page.....Winifred Greenwood
Detective Blinn.....Edward Coxen
Lyman Shaw.....George Field
Judge Page.....John Stepping

Last week Loew's New York, presented this feature with good results. It is a thrilling detective drama, featuring that ever popular star, Edward Coxen. The play is full of thrills and will appeal to all those "fans" who like such photo-plays. Winifred Greenwood does her usual capable work, while the remainder of the cast is all that could be desired. Photography unusually good and direction the best. New York audiences put their stamp of approval on this American feature. Look it over.

"The Secret Orchard"

Jesse Lasky Famous Play Company. Directed by Cecil de Mille

Cora May.....Cleo Ridgley
Diane.....Blanche Sweet
Duke of Cluny.....Edward Mackay
Helen (Duchess).....Gertrude Keller
Lient. Dodd, U. S. N.,

Carlyle Blackwell
Favereau.....Theodore Roberts
Diane (age 4).....Cynthia Williams
Diane (age 17).....Marjorie Daw
Nanette's Mother.....Loyola O'Connor
Nanette's Father.....Sydney Deane

This is the superb photo-play that the Board of Censors tried to stop in Philadelphia, but were prevented by a court injunction. It would have been a shame to have prevented its

showing, for it teaches a fine moral lesson and is a dandy picture as well. It is a story of the present day played by a cast of excellence headed by that ever popular Blanche Sweet. In this film the "close ups" of Miss Sweet are particularly effective. It is a Lasky feature that upholds the good work of that company in the fullest. For those who are looking for a play full of human interest, "The Secret Orchard" will be found to fill every want. Cecil De Mille directed this picture and, as usual, has turned out a fine piece of work.

"Sold"

Famous Players and Daniel Frohman.
Five Parts. Featuring Pauline Frederick

HelenPauline Frederick
Donald Bryant.....Thomas Holding
Robt. Wainwright.....Julian L'Estrange
Johnson.....Lowell Sherman
LucyLucille Fursman
DolbeareRussell Bassett

A fascinating drama in which woman's devotion reaches its climax. The five reels are full of capable acting, not only by the star, but by all members of the cast. The story is one that could have very easily been spoiled by an inferior company and made a picture that would only appear as a sensational feature. It has been done in such good style, however, that it is fully up to Paramount standard, and will be a welcome feature wherever shown. Miss Frederick does good work, she could do better and probably will, when she knows more about the requirements of a motion picture player. So far as I know this was Lowell Sherman's first appearance on the screen, and I wasn't particularly impressed with his work, although he had a thankless role. The photography, lighting, exterior and interior scenes are all good and the direction fine.

"The Wheels of Justice"

Vitagraph V-L-S-E Program. By Edward
J. Montague. Directed by
Theodore Marston

Julian Dean.....Dorothy Kelly
Ralph Brooks.....James Morrison
Mrs. Brooks.....Louise Baudet
Rita Reynolds.....Eulaie Jensen
John Reynolds.....Charles Eldridge
"Pug" Riley.....Andrew Randolph
"Red" Hall.....George Cooper

One of those powerful dramatic pictures that will surely be welcomed on the V-L-S-E program. Director Marston has given us some fine photo-plays, but, to my mind, this is one of his very best. The cast is excellent, James Morrison and Dorothy Kelly have always been favorites of mine, and they fully live up to my expectations in this four-part feature. George Cooper does a "crook" part with unusually good results, and Eulaie Jensen, in the role of an adventuress, plays a difficult role in fine style. "The Wheels of Justice" is a bully good dramatic picture with just enough of good old fashioned "mellerdrama" to make it

hold your undivided interest from first to last. Photography, lighting and all scenes are of high standard.

* * *

"From Out of the Big Snows"

Broadway Star Feature. Written by
Ben Cohn. Directed by
Theodore Marston

Edwin Harris.....James Morrison
Marie of the Dance Hall,

Dorothy Kelly
JeanGeorge Cooper
Carl Brandon.....Donald Hall
Another of the Marston-Morrison-

ically combination pictures and a mighty good one. This trio seem to be turning out some great stuff of late. This is a thrilling story of adventure with its scenes laid in the far Northwest. Nothing has been left undone to give the picture true realism, and this with the capable acting provides a fine feature. Are you looking for "thrills?" If so, see "From Out of the Big Snows," and you will be fully satisfied. The high class work of the Vitagraph Company is stamped all over this production, and you know that means the best.

R. W. B.

Portable Light Plant

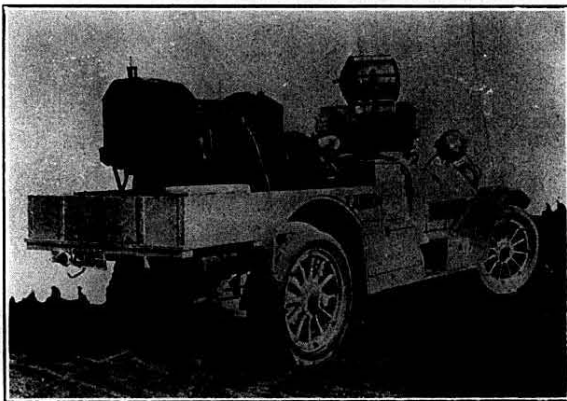
Lubin Gives the Photo-Play World Something New

For the first time in history an independent traveling power plant, complete, has been built by Lubin for the purpose of taking moving pictures at night. It is absolutely without precedent and will, without a doubt, be a model for other companies to follow in the near future, as it is invaluable for field work, where it is impracticable to run wires for miles in order to get the night photography.

The plant is mounted on a big Mitchell motor car, making it possible to take his entire lighting system anywhere that an automobile can

leaving the seat of the car, either while the car is in motion or on a stand. The capacity of this searchlight is 4,500,000 candle power, and when in operation requires twenty-five per cent. of the capacity of the plant to operate the same.

The entire plant and automobile weighs approximately eight thousand pounds. Compactness and simplicity of the plant was the principal aim in designing the unit. By the application of the auto type engine in this work, the weight is greatly reduced, which is proven by the fact that a light plant of the same capacity



The Portable Lighting Plant of the Lubin Company used in the Grand Canyon, Arizona, in the Filming of THE GREAT DIVIDE

travel, with a cable of two thousand feet, which makes it possible to get places which have heretofore been considered impossible. The generator has a special switchboard on which the different lines or circuits can be run in place where artificial light is required for photo-play work. The plant is also equipped with a thirteen-inch navy searchlight, projector type, which can be used in connection with the other lights when necessary. This searchlight is mounted at the right of the driver, so that it can be operated without

which can be purchased from the Eastern manufacturers weighs three times as much as the above described installation.

The first big picture in which this plant will be used to great advantage will be "The Great Divide," which the Lubin Company will have Romaine Fielding produce. This will be one of the biggest features ever attempted. A part of it will be taken in and around Phoenix and the remainder in the Grand Canyon of Arizona, using that wonderful place for backgrounds.



THE REASON WHY SO MANY YOUNG MEN WOULD LIKE TO JOIN THE MOVIES

Record of Current Films

Mutual Program

Sunday, August 15, 1915

KOMIC—The Fatal Finger Prints (Comedy).
MAJESTIC—The Kinship of Courage (Two parts—Romantic—Drama).
THANHOUSER—The Crognere Ruby (Mystery—Drama).

Monday, August 16, 1915

AMERICAN—The Jilt (Two parts—Drama).
FALSTAFF—The Marvelous Marathoner (Comedy).
KEYSTONE—The Battle of Ambrose and Walrus (Two parts—Comedy).
RELANCE—The Big Brother (Drama).

Tuesday, August 17, 1915

BEAUTY—The Honeymooners (Comedy).
MAJESTIC—Providence and the Twins (Drama).
THANHOUSER—When Hungry Hamlet Fled (Two parts—Drama).

Wednesday, August 18, 1915

AMERICAN—The Assayer of Lone Gap (Drama).
BRONCHO—The Girl From the East (Two parts—Drama).
RELANCE—An Independent Woman (Drama).

Thursday, August 19, 1915

CUB—The Little Hero (Comedy).
DOMINO—The Lighthouse-keeper's Son (Two parts—Drama).
MUTUAL WEEKLY—Number 33, 1915 (News).
MUTUAL MASTERPIECE—A Yankee from the West (Majestic—Four parts—Drama).

Friday, August 20, 1915

FALSTAFF—Help! Help! (Comedy).
KAY-BEE—The Knight of the Trails (Two parts—Drama).
MAJESTIC—The Root of All Evil (Comedy—Drama).

Saturday, August 21, 1915

BEAUTY—What's in a Name (Comedy).
RELANCE—A Bold Impersonation (Two parts—Drama).

Universal Program

Sunday, August 15, 1915

LAEMMLE—In the Grasp of the Law (Drama).
L-KO—Love on an Empty Stomach (Comedy).
REX—Mountain Justice (Two parts—Drama).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 9—Room 22—Two parts—Drama).

Monday, August 16, 1915

BROADWAY UNIVERSAL FEATURES—Just Jim (Four parts—Drama).
NESTOR—Tony, the Wop (Comedy).

Tuesday, August 17, 1915

GOLD SEAL—A Fiery Introduction (Two parts—Comedy—Drama).
IMP—The Country Girl (Drama).
REX—Quits (Drama).

Wednesday, August 18, 1915

ANIMATED WEEKLY—Number 18C (News).
JOKER—Her Wedding Night (Comedy).
L-KO—No release replaced with No. 1 Extra Joker.
VICTOR—Lord Barrington's Estate (Three parts—Drama).

Thursday, August 19, 1915

BIG U—Ethel's Burglar (Drama).
LAEMMLE—The Little Blonde in Black (Two parts—Drama).

POWERS—Lady Baffles and Detective Duck in "The Dread Society of the Sacred Sausages" (Comedy).

Friday, August 20, 1915

IMP—The Substitute Widow (Two parts—Drama).
NESTOR—Kids and Corsets (Comedy).
VICTOR—The Taming of Mary (Comedy).

Saturday, August 21, 1915

BISON—The Gopher (Two parts—Drama).
JOKER—Bobby Bumps Adventures (Animated Cartoon, by Earl Hurd).
—Seeing the Funny Side of the World with Homer Croy (Educational).
POWERS—A Double Deal in Pork (Comedy).
POWERS—No release replaced with No. 2 Extra Powers.

General Program

Monday, August 16, 1915

BIOGRAPH—Mrs. Randolph's New Secretary (Comedy—Drama).
ESSANAY—The Market Price of Love (Drama).
KALEM—The Legacy of Folly (Special—Three parts—"Broadway Favorites" Drama).
LUBIN—Polly of the Pots and Pans (Drama).
SELIG—In the King's Service (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 65, 1915 (News).
VITAGRAPH—Mr. Jarr and Circumstantial Evidence (No. 16 of the "Jarr Family" Series—Comedy).

Tuesday, August 17, 1915

BIOGRAPH—Ashes of Inspiration (Special—Two parts—Drama).
ESSANAY—Legrand's Revenge (Special—Two parts—Drama).
KALEM—Ham at the Beach (Ham & Bud Comedy).
LUBIN—The Dead Letter (Comedy).
—Persistent Dalton (Comedy).
SELIG—The Prima Donna's Mother (Drama).
VITAGRAPH—My Lost One (Broadway Star Features—Special—Three parts—Drama).

Wednesday, August 18, 1915

BIOGRAPH—East Lynne (Special—Three parts—Drama).
EDISON—Cartoons on Tour (Comedy).
ESSANAY—"Dreamy Dud" Sees Charley Chaplin (Cartoon—Comedy).
KALEM—The Substitute Jewel (Episode No. 5 of the "Mysteries of the Grand Hotel") (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURES—Capital Punishment (Special Feature—Three parts—Drama).
LUBIN—The Second Shot (Special—Two parts—Drama).
VITAGRAPH—She Took a Chance (Comedy).

Thursday, August 19, 1915

BIOGRAPH—His Last Wish (Comedy—Drama).
ESSANAY—Tale of a Tire (Comedy).
LUBIN—It Was to Be (Special—Three parts—Drama).
MINA—A Case of Limburger (Comedy).
SELIG—The Clause in the Constitution (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 66, 1915 (News).
VITAGRAPH—The Quest of the Widow (Comedy).

Friday, August 20, 1915

BIOGRAPH—Death's Marathon (Drama) (Biograph Reissue No. 11).
EDISON—Shadows From the Past (Special—Four parts—Drama).
ESSANAY—Broncho Billy's Marriage (Western—Drama).
KALEM—The Game of Life (Special—Two parts—Drama).
LUBIN—When Souls Are Tried (Drama).
VITAGRAPH—Cutey's Awakening (Comedy).
—Swedish Army and Navy (Educational).

Saturday, August 21, 1915

BIOGRAPH—The Ace of Diamonds (Drama).
EDISON—On the Wrong Track (Dramatic—Educational).
ESSANAY—The Woman Hater (Special—Three parts—Drama).
KALEM—A Perilous Chance (Episode No. 41 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Life Guard (Comedy).
SELIG—A Lucky Deal (Drama).
VITAGRAPH—The Dawn of Understanding (Special—Two parts—Drama).

Patents

Recent patents of interest specially reported for the PHOTO-PLAY REVIEW:

1,149,443. Composition of matter for restoring the picture on films. Fred'k W. Hochstetter, New York.
1,149,609. Safety device for moving picture machines. Earle M. Wooden, New York.
1,149,678. Apparatus for submarine photography. Joseph Thompson Parker, Washington, D. C.
1,149,940. Process of making moving picture screens. Henry Pannill, Petersburg, Va.

Mutual Daily Releases

(Independent.)

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanouser.

Licensed Daily Releases

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

Universal Daily Releases

(Independent.)

Monday—Imp, Sterling, Victor.
Tuesday—Big U, Gold Seal, Nestor.
Wednesday—Animated Weekly.
Eclair, L-KO.
Thursday—Big U, Rex, Sterling.
Friday—Imn, Nestor, Victor.
Saturday—Eclair, L-KO, Rex.

"IN ANSWER TO YOURS"

D. C. BERNADETTE—"The Wild Goose Chase" was a Lasky-Paramount production. "Bob Randal" was played by Tom Forman. "The Goddess" will run to thirty chapters. Eulalie Jensen played "Mrs. Gundorf" in the 9th and 10th. Charles L. Gaskill wrote and produced "Miss Jekyll and Mme. Hyde." Why see it twice, Tiny, if 'twas so intricate? The editor has been informed of your approving attitude toward our magazine, and your desire to read more of Norma Talmadge. Come in again.

UNSIGNED, PLEASANTVILLE, N. J.—Beg your pardon, just found your signature on the inside of letter, Kate. Your approval of Miss Mary Anderson would doubtless be appreciated by the lady herself. Why not drop her a line? Your letter should be addressed to her at the Western Vitagraph Studio, where she now is. Santa Monica, California, is the "whereabouts." Anna Little has left the Universal Company.

GRAFTON, W. VA.—W. J. Moyer played the city editor part in "Orator, Knight and Cow Charmer" (Thanhouser). September 15, 1912, is the release date. In the Powers series of same name, Hawkins was played by Joe Burke. It is very old—one of the first series, and similar to the "Bumptious" pictures by Edison, and Alkali Ike, of Essanay. In Vitagraph's "Vengeance of Durand," Florence Klotz did the child part. "Marion."

ELSIE SPEARLE—Norma Talmadge has two sisters in the profession. Natalie and Constance. All three are at present living in Hollywood, Cal. Miss Hopkins is not appearing in pictures now. "Doctor Ryan" in the Apex Feature you name, was played by David Sobel. He is as you say, a very handsome man, as well as a good actor. Allan Dwan has just joined D. W. Griffith, and will direct for the new Triangle combination.

COUNTESS DE MULLIGAN—Some title—how's the Count? Edward O'Connor has left the Edison Company and joined Pathe. He will appear in "The New Adventures of Wallingford," as "Onion Jones." Lillian Christy played opposite Carlyle Blackwell in "The Village Vixen" (Kalem). She was called in leaders. "Maude Storn." Why the blue paper, Countess?

MISS ABRAHAMs—Dorothy Davenport played the title role in "The Heart of Kathleen" (Domino). But she did not play opposite Edwin August in same. The lead was Thomas Chatterton (cast as Robert Strathorne), who resembles August somewhat. Picture stars are not paid so much per pound avoirdupois, but your 235 pounds of charming femininity might draw a larger salary than someone else's 135—for other reasons.

GUNSTON GIRL—What is it, G. G.? The name of a regiment? In "The War on the Plains" (Bison), Ethel Grandin and Ray Myers played the immigrant's daughter and her lover, respectively. It was a two-reeler released in January, 1912. Oh, Yeck! The editor likes fudge.

THE BOATMAN—Always true to our colors—for cartoons of players, consult the advertising columns of this magazine. We think you'll find a cartoonist's announcement somewhere therein. Elizabeth Burbridge is with NYMP, and an attractive photograph

of the lady can be had with a year's subscription to the PHOTO-PLAY REVIEW.

MISTER HULL—Regret that we know of no leading ladies in pictures who are so urgently in need of husbands as to advertise for offers. If we did, we'd be very busy trying to get into communication with a couple. Most stars are quite able to support a husband in comfort if not luxury. Charlotte Burton played Jane Stevens in "The Animal Within" (American). Let us know if you hear of any well-salaried leading ladies, in need, will you, Mister?

THE MARQUIS OF MIRTH—Ethel Clayton has gone West to join the Romaine Fielding Lubin Company, recently. Have no data on "heat prostrations" or sunstroke effects which cause one to lose the power of speech and locomotion at midnight. Perhaps you've got the wrong name for it?

FLOSSIE CRITTENDEN—Olco Madison has left the Universal and will appear in World Film Productions soon. Richard Buhler is at work in Flushing, L. I., with the Schubert Feature Company. He will appear in "In Evidence," released on the World Film Program. Ethel Grandin married Ray Smallwood some years ago. She was leading lady with Kay-Bee and he was camera man at the time. About 1911 or 12.

KOY KITTIE—In "At Cripple Creek" (Reliance), the three women were respectively Dynamite Ann, Sue Balfour, Belle Gordon, Gertrude Robinson; Maggie, Virginia Westbrooke. Gertrude Robinson has not appeared much in the last year, but had leading part in "May Blossom," by Famous Players, a few months ago. Virginia Westbrooke has also been in the silence, but has a part in "Prohibition," a six-reel feature being released on the State's rights plan. She is a blonde.

HUMOROUS HORACE—In "Lovers Lost Control," Keystone, Sid Chap-

lin was "Gussle," and Phyllis Allen, his wife. In "The Ringtailed Rhinoceros" (Lubin), both Raymond Hitchcock and Raymond Hackett have parts. The former is slightly older than t'other Raymond—about thirty summers. Carl Laemmle is president of the Universal Film Manufacturing Co.—didn't think him a leading man, Horace, just because he appeared in the first Broken Coin serial installment?

AMBITIOUS IRENE—While it requires considerable ability to write good stories for either the stage, screen or magazines, equally as much science is required to sell same—as you will soon discover. The same may be said of acting. Some of the world's greatest actresses are not getting paid for acting. We know several who are otherwise employed—and some who are not employed at all! They are the world's greatest!—without a doubt—anyway they say so, and are only waiting to be discovered.

PRINCE OF PEACE—Think it was a Briton who said "If the English Navy ever comes over to America, it will take a better man than Columbus to discover it again." Kinemacolor filmed several British Army reviews.

K. B. T., PHILA.—No doubt an article on players who look alike would be interesting. We may write one some day, but shall positively not include Darwin Karr and Francis Bushman as unconscious twins. Yale Boss and Arthur Houseman, of Edison (once upon a time) is a little better, but we can think of plenty whose resemblance to each other is far more striking. How about Lillian and Dorothy Gish for instance? Or Mae Marsh and Marguerite Lovridge? Or Mignon Anderson and Lorraine Hulme?

J. A. M., WINNIPEG—Your suggestion for an advertising catchline for the Lubin Company picture with Raymond Hitchcock is very neat—if Mr. H. was a permanent member of the company. But why should Lubin spend advertising money telling ex-

LEADING PHOTO-PLAYERS OF THE VITAGRAPH CO. OF AMERICA

Nicholas Dunaew

Characters Leads

Mary Anderson
MOVIE DOLL

Katherin Franek
CHARACTERS

James Morrison
LEADS

Billy Billing
CHARACTERS

Edwina Robbins
CHARACTERS

Evart Overton
LEADS

Paul Scardon
Playing Professor STILLITER
"The Goddess"

"GET THE BEST ALWAYS"

hibitors to "Hitch up with Hitchcock?" when by following the advice, they would become Keystone boosters after "hitching" to one solitary Lubin production? Try again, JAM.

SOUTHEAST, ENG.—We have several subscribers in Great Britain, some of whom are occasional inquirers of this department. Charles Griffiths, of the Billie Reeves aggregation, is an Englishman, and came over here with Mr. Reeves, we understand.

Studio Gossip

(Continued from page 12.)

There were a half dozen bridesmaids and a bevy of pretty girl guests, who hurled rice and old shoes at the couple. Bryant Washburn acted as best man and Charles Stine took the part of the officiating clergyman.

In the production of the Vitaphone Super-Feature, "The Chalice of Courage," the scenes that Cyrus Townsend Brady wrote into the story required a full year for completion on the film. Rollin S. Sturgeon, under whose direction "The Chalice of Courage" was produced, began the story in the late spring and continued a number of the scenes during the camping season. The late autumn was required for the first snow fall, where William Duncan, as Newbold, carried Myrtle Gonzalez, the heroine, to his cabin in the mountain that later was isolated by the virgin snow that hemmed the two in through the long mountain winter. The spring with the heavy rains that melted the snows, causing streams to become mountain torrents, was when Miss Gonzalez accomplished her fall

from the cliff and was rescued miles away in one of the swiftest running streams in the Rocky Mountains.

The completed story bespeaks the care and attention to detail that was given to the production of "The Chalice of Courage," when the various scenes in all their natural and rugged beauty and wealth of local color pass in an entrancing array of nature paintings as the story unfolds. Not alone is Cyrus Townsend Brady's story one of special appeal, a story that grips and holds, but one whose scenic background is beyond compare.

* * *

Holbrook Blinn will appear in the World Film production of "The Ivory Snuff Box." This feature was written by Frederic Arnold Kummer and was done at Fort Lee under the direction of Maurice Tourneur. Mr. Kummer is now at work on another scenario for this company, to be done by the same cast and director.



LAF!

YOU WILL

and the world will laugh with you if you let us draw up your cartoons. Get in touch with us if in need of cartoons, caricatures, pen and ink portraits, designs, etc. Drawings of merit and originality. Send us a description of what you want drawn up, and we will gladly quote you prices.

RAY TINKER CARTOON SERVICE
5610 MERIDIAN ST., LOS ANGELES, CAL.



CHICAGO, ILL., August 9, 1915.
EDITOR PHOTO-PLAY REVIEW,
PHILADELPHIA, PA.

DEAR SIR: Wish to congratulate you on your August 7th number of the PHOTO-PLAY REVIEW, which is attractively compiled and contains much interesting material.

Wishing you the best of success, we are,

Very truly yours,
SELIG POLYSCOPE COMPANY.
By William Lord Wright.

* * *

MONTREAL, CANADA, August 11, 1915.

DEAR EDITOR: Allow me to express my appreciation for the excellent paper which you are giving us. THE PHOTO-PLAY REVIEW is the very best movie weekly to which I have ever subscribed. I am a "fan" and enjoy the contents of the PHOTO-PLAY REVIEW very much.

Cordially,
MISS AMANDA GRIGGS.

* * *

NIAGARA FALLS, N. Y.,
August 11, 1915.

DEAR SIRS: Enclosed please find one dollar, for which send the PHOTO-PLAY REVIEW to me for one year from date. Congratulations! You are getting out the finest paper for the exhibitor as well as the general public.

(Signed) GEORGE BARTELL.

Two Cents per
Word
Each Insertion

Opportunities

Advertisements
Under 15 Words
Not Accepted

PICTURES AND POST-CARDS

REAL Photos from life: handsome models, entrancing poses. Samples, 10 cents (sealed). Box 32-R, Randolph, Mass.

REAL Photos of pretty girls in bewitching poses. Samples and list, 10 cents. J. R. SUE CO., Harrison, Mich.

REAL Art Studies. Photographs from models. Samples and price list, 10 cents. J. TILBERG, Proctor, Vt.

STUNNING Photos of girls from life. Bewitching unusual poses, very clear, splendid sample pack for 25 cents. RUBEN OLIVER, Willmar, Minn.

25 Beautiful Poses California Bathing Girls, 10 cents; 100, 25 cents. HYDE PUB. CO., PR-3348 Lowe Ave., Chicago.

BUSINESS OPPORTUNITIES

BUILD a business of your own and escape salaried drudgery for life. Learn the advertising business. Send for full particulars. Address AMERICAN SERVICE CO., Jacksonville, Florida.

A FEW one and two-reel comedies for sale. Jones, care of New York Office, PHOTO-PLAY REVIEW.

PHOTO-PLAYS

PHOTO-PLAYS revised, criticized and typed for writers who desire careful work only. Send for price-list today. Facsimile typed scenario, instructions, etc., 25c. Address TRANSCRIPT CO., 2029 Ridge Ave., Philadelphia, Pa.

\$1,200 per year for spare time, writing one moving picture play a week. We show you how. Send for FREE book, valuable information, special prize offer. Chicago Photo Playwright College. Box 278 ZT Chicago.

How to Write Photoplays. A new book. Price 25 cents. ENTERPRISE CO., 3348-PR Lowe Ave., Chicago.

WRITE Moving Picture Plays: \$50 each. No correspondence course. Details free. Atlas Publishing Company, 349, Cincinnati, Ohio.

PHOTOPLAYS marketed. No reading charge. Commission 15 percent. Criticized, revised, typed, \$1.50. Expert service. Labberton Co., 1308-10 Hoe Ave., New York City.

MUSIC

SONG Poems wanted for publication. Past experience unnecessary. Our proposition positively unequalled. Send us your song poems or melodies today or write for instructive booklet—it's free. BAIN & Co., Philadelphia.

COINS AND STAMPS

BUFFALO Nickels, 25 cents each paid for them and Lincoln pennies, certain kinds. Highest prices paid for all old coins. Send 10 cents for coin catalog and particulars. Means dollars to you. JONES, THE COIN DEALER, Dept 288, Newton, Ill.

TYPEWRITING

PHOTO-PLAYS TYPEWRITTEN AND FULLY CORRECTED with carbon, 50c. any length; large list of Producers Free. Model, 5-page, facsimile typed scenario 15c. A trial solicited. Prompt and perfect work. VAN SPECIALTY COMPANY, 215A West 125th Street, New York City.

MISCELLANEOUS

MR. EXHIBITOR, we print and furnish you Chas. Chaplin Cards, with your advertisement (on opposite side), at the following prices: 500, \$1.25; 1,000, \$2.50; 2,000, \$3.50; 3,000, \$4.75; 4,000, \$6.00; 5,000, \$7.00. Size of card, 9 1/4 x 1 1/2. Send for samples. WARNER SHOW PRINT, 715 Race St., Philadelphia.

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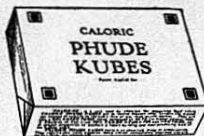


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Vol. I

PHILADELPHIA, AUGUST 28, 1915

No. 23

New York Exhibitors Field Day

NEW YORK, August 23 (Special to the PHOTO-PLAY REVIEW.—Not even threatening weather kept the people away, fully five thousand movie enthusiasts crowding the massive grandstands, overflowing the field and even the track. It was the occasion of the New York Motion Picture Exhibitors' League, held at Brighton Beach, on Saturday last, and which was without doubt one of the best conducted and most interesting affairs of its kind ever attempted. Everyone connected with filmdom was there, from Harry Reichenbach's office boy to good old "Pop" Rock, of the Vitagraph Company, and everyone was unanimous in voting the day one well spent, with more than enough enjoyment, thrills, "cats" and excitement. Credit must be given the New York theatre owners for handling the carnival in such an enterprising manner and furnishing such a bang up lot of entertainment at such a small price.

The swimming race started the ball a rolling at ten o'clock in the morning and from then until the last couple left the ball room at the Brighton Hotel, the events came so thick and fast that it was really hard to follow them. Of the special features one might mention the parade led by six-year-old Helen Badgley, of the Thanhouser Company, on horseback, and in which the representatives of all the film companies took part. There was a "Goddess" contest judged by the original "Girl from Heaven," Miss Anita Stewart, and, of course, a "Chaplin" contest in which some fifty or more of our young "hopefuls" took part, much to the delight of their audience. Joe Humphries, that famous Master of Ceremonies and Announcer, acted in his familiar capacity and deserves great credit for the masterly manner in which he handled the various events.

Al. Fox, of the Kalem Company, won the fancy living contest for men, while Vera Hasting, of Edison, carried off similar honors among the ladies. T. T. Taylor, of Thanhouser, won the endurance race; Ray Gallagher crossed the line ahead of the field in the 100 yard dash for men, and May Walker won the fifty yard event for women. Probably the most exciting events were the automobile and motor cycle races. The former was easily won by A. H. Cadwell, of Rolfe-Metro, while in the latter, J. B. French had an easy time taking first prize. Edith Storey won handily in the horseback race for women and we were also highly entertained by some fancy horseback riding by Jim Fitzgerald of Fad Films.

Billie Reeves and Harry Watson did their famous comedy boxing bout

to the great delight of the crowd. It seemed to "go" better than ever before and was by far the best comedy feature of the day, although the "Fliver" race ran it a close second. Reeves also did some of his well-known knockabout work on the track with his special policeman, which added to the gayety of the occasion. Other comic stunts were the appearance of Flora Finch in the "Goddess" contest, and two Falstaff representatives in the same event.

For the evening's entertainment a shore dinner was given at the Brighton Hotel which was a masterpiece of the culinary art. After this most acceptable repast, dancing was indulged in by players and fans, and it must be told that some of our very best little photo-players, when it comes to fancy dancing, are still—very good actors. When the party finally ended it was so late that I really was ashamed to look at the time.

It was impossible to secure names of all those present, but I know the following graced the occasion, among many others:

Edith Storey, Kate Price, Flora Finch, Anita Stewart, Maurice Costello and children, Garry McGarry, Wally Van, Joseph Kilgour, Antonio Moreno, Hughie Mack, and Dick Leslie of Vitagraph; Mary Charleson and Edgar Mels, Lubin; Mabel Trunnelle, Herbert Prior, Bessie Learn, Frank Bannan, and Viola Dana, Edison Co.; Claire Whitney, William Farnum, Theda Bara, Jean Sothern and Frank Powell of Fox Film Corp.; King Baggot, of Universal; Francis Bushman, of Metro; Pearl White and Paul Panzer, of Pathe; Marcus Loew, Terry McGovern, Harry Reichenbach, Charles Geigerich, Claire McDowell, Marguerite Snow, Leo Ochs, President of Exhibitors' League; Mr. and Mrs. Edwin Thanhouser, Lewis J. Sleznick, George Kleine, Billie Reeves, Bickel and Watson, Lillian Walker, Gertrude McCoy, Mignon Anderson, Billy Quirk, Earl Williams, Arnold Daly, Clara Kimball Young, Mary Fuller, Edwin Arden, S. Jay Williams, Van Dyke Brooke, Rose Tapley, James Morrison, Harry Myers, Rosemary Theby, and Lottie Briscoe.

An event that especially interested the spectators was the taking of scenes for a Vitagraph picture. "Extras" were needed for this but the director had no trouble in securing more than he needed and they were glad to work without pay. Now there will be a lot of people watching for that release for the sake of seeing themselves as others see them, if for nothing else.

Very handsome silver loving cups were presented to the winners of all

the various events, the prizes having been donated by a number of exhibitors and film companies. Among the cups was a "pail" which attracted considerable attention. It was the award for the best "liar" among the publicity men, but at a late hour no one had dared put in a claim for it. It was specially decorated with a fitting description and inside was a nice piece of rope, evidently to "tie that little bull outside."

Famous Director Joins Lubin's

Lubin of Philadelphia announces the engagement of Edgar Lewis, the famous photo-play director, to supervise the direction of feature films. Mr. Lewis undoubtedly is a master mind among producers and scarcely needs an introduction to the millions familiar with photo-plays.

The mere fact that Mr. Lewis produced "The Plunderer," "The New Governor," "Samson," "The Thief," "The Gilded Fool," "The Littlest Rebel," "The Bondsman," and other



EDGAR LEWIS

famous photo-plays, stamps him as one of the greatest producers in America.

Just which play Mr. Lewis will produce first has not yet been decided, but it will be a master film to be released through the V-L-S-E.

Mr. Lewis's connection with Lubin's marks the engagement of the fourth new director in as many weeks, the other being Jack Pratt, who filmed "Shore Acres," "The Garden of Lies," and other plays, and now directing Louis Reeves Harrison's great war play "The Rights of Man"; Allen Farnham, formerly artistic director for the Kalem Co., and occupying the same position with Lubin and Edward McKim, Lubin's new comedy director.

Life Drama on the Screen—As Portrayed by Mme. Petrova

By Albert Levin Roat

THE movie audience not only enjoys new sensations, but they demand them. And when Mme. Petrova, the Anglo-Polish dramatic actress, finished a very successful American tour and appeared in that "human-interest" photo-drama, "The Tigress," her ability as a film player spread like burning grass on a dry prairie.

Immediately those exacting critics, the movie fans, crowned her a new star of Filmdom. Mme. Petrova's portrayal of her character in "The Tigress" is a wonderful exhibition of what a woman can do on the screen. Her unaffected manner, a very noticeable lack of "stagyness" and her seeming indifference to the camera all helped to remove the suggestion of mere acting, and her audience stared in admiration at a real version of a life-drama on the screen.

Since it is the desire of every film producer to lift the photo-dramatic art to its highest level for the education and amusement of the public they are indeed to be complimented on the acquisition of Mme. Petrova. Her screen success began with "The Tigress," and when she played "The Heart of a Painted Woman" it was assured. Immediately Mr. Lawrence Weber appreciated her wonderful dramatic ability and secured her signature to a contract for her to play exclusively under his standard for the next two years at a salary that ranks her as one of the highest priced photo-players on the screen today.

Mme. Petrova's grace is a feature of her work. She is of medium height and carries her 140 pounds to advantage. She is strikingly good-looking and her eyes are alive always with animated spirit; they sparkle with distinct personality. Her beautiful red hair unfortunately shows rather dark upon the screen.

Now that we know her name, where did she hail from? She was born in Warsaw, Poland, of a Polish mother and an English father, in 1885. Mme. Petrova was educated in Paris. As a very young child she was considered a mental prodigy. At seven and eight years of age she was conversant with Darwin and Huxley, and, at fourteen, she studied philosophy with her father, who was a scholar.

The theatre is Mme. Petrova's hobby. Besides, she is an ardent supporter of woman's rights. In September the Messrs. Shubert will produce a play called "Salvation," which deals with the "feminist" movement that was written by Mme. Petrova.

Mme. Petrova possesses all the finer qualities that are so necessary for the polished artist. She is clever to a marked degree. Always she portrays her character with natural grace and perfect understanding. It can be truthfully said that she does not act, but depicts her character in a life-like manner.

Her favorite amusements are swimming and horseback riding, and she can be seen almost any fine morning riding along the famous "bride" path in Central Park, New York, in which city she makes her home.

An amusing incident happened about a year ago while Mme. Petrova was playing in Providence, Rhode Island. It is a humorous story and it proves her subtle wit.

"On that particular day," said Mme. Petrova, "I found my audience cold and unresponsive. It was a strange experience for me. In every other city during my American tour my audience had been most kind and considerate. However, I endeavored to be philosophical and to do my best to earn their applause. By Thursday of that same week I became hurt at their indifference and utter lack of understanding, and, at the close of my performance I addressed them as follows:

"Long years ago there was a painter—an American artist—who, like all great geniuses (and I bowed to myself), he was an egotist. He had the habit of sending out invitations broadcast to the general public to come to view his paintings, on which occasions he—Whistler—would talk among his guests, many of whom he never knew. Whistler was delighted to listen to their critical remarks concerning his work.

"It happened at the last Salon of the season as he was walking among his critics, that two of those who had received invitations were looking at what he considered his best work of the year. Into that painting Whistler had put all the fire and intelligence for which he was noted. The picture was technically perfect, and he was anxious to hear what they would say as laymen. After regarding that painting intently, one of those men turned to his companion, and with a shrug of his shoulders, said:

"I cannot see a damned thing in that; can you?"

Whistler touched the speaker's arm. "My friend, don't you wish you could?"

"With a low salaam I left my audience to think the story over for themselves."

"The Blindness of Virtue"

By Rev. Thomas B. Gregory

OF course virtue is blind—blind as a bat—simply because it is virtue.

Virtue, like love, "thinketh no evil," and "believeth all things." The dear, sweet, beautiful thing was never within a thousand miles of an ugly suspicion, or an evil thought of any kind. Itself pure, innocent, without the faintest trace of bad intent, it is quite oblivious of the sinister designs that would destroy it.

It has always been so; it is so today, and so it will remain as long as human beings are found upon this "bank and shoal of time."

Wise old Ben Franklin once said "Experience keeps a dear school, but fools will learn in no other."

Of course, fools have to learn in the school of experience and so does everybody else; the wise as well as

the foolish, and, by his own admission, he got his fingers burnt many times in the learning.

Experience! Yes, it is your only school. But as Josh Billings said of laziness, that "while there is no sure cure for it, the second wife sometimes helps it along some," so it is possible to "help along" those who, through lack of age and its experiences, are short on worldly wisdom and the knowledge of life.

In other words, there are ways of saving the young from the destruction that is ever threatening them, especially in the large city, where the forces of the underworld are so rife and persistent, and among these ways must be reckoned the great picture play, "The Blindness of Virtue," adapted from Cosmo Hamilton's well-known drama of the same name.

When witnessing a private presentation of the wonderful film, I said to myself, "Their potency for good, in saving young people from the snares that are sure to be laid for them, is incalculable."

And the more I think of it the stronger becomes my conviction that the play is destined to do a great work in this direction.

There is not room here to give even the barest synopsis of the play (it needs to be seen in order to be understood and appreciated); but this much I must say, that "The Blindness of Virtue" is going to be an eye-opener to those fathers and mothers who, through indifference or a sense of false modesty, fail to tell their children what they should about the great facts of life and about that most vital of all problems—the problem of sex.

In the play we see Effie Pemberton compromising her good name in the eyes of her parents, and we see poor Mary Ann, the beautiful daughter of the washwoman, actually led down to wreck and ruin—just because their mothers were too "modest" or too thoughtless to tell them how they were made and what they would most surely find when they got out into the world.

Forewarned is forearmed, and it is because so many young men and women are not forewarned that they are destroyed.

If I could, I would induce every father and mother in New York to go and see "The Blindness of Virtue." I am sure it would make them do a lot of thinking.

O ye gods! how careless—how criminally stupid—are the rank and file of parents. They allow their children to grow up totally ignorant of the facts which, above all others, they should know all about—the facts of the underworld—the passions and their fires, the arts and wiles of bad men, and the utter helplessness of ignorant virtue when besieged by them.

Fathers and mothers! cast your indifference aside, heave your mock modesty into the rubbish heap, and tell your children (when the proper age shall have been reached, of course), all about themselves. *All, I say.*

If you fail to do this you will regret it later on in tears and anguish. It is too late when your sons and daughters are ruined. Your tears and anguish then will avail you nothing. Then those tears will help neither you nor the children.

The time to be wise and to act is now—now that the boys and girls are still with you and still clean and happy.

These are the thoughts that kept on bombarding me as I sat looking at the films of the great picture play, "The Blindness of Virtue."

I kept on saying to myself, "After all, there is no need of this terrible, this fatal blindness. If parents would only do their duty the blindness would depart and virtue would be able to contend successfully with her would-be destroyers."

The Essayay people are to be congratulated upon the great good that their play is about to do. The field is wide, the call for such work is urgent, and I cannot help feeling that the result is to be the opening of the eyes and the quickening of the conscience of a great many hitherto thoughtless fathers and mothers.

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"THE BIGGEST DOLLAR'S WORTH"

Margaret Snow Plans to Lead Her Own Company— Other Notes Along the Pacific

SAN FRANCISCO, Aug. 18th (Special) to the PHOTO-PLAY REVIEW.—Under the direction of W. J. Baumann, Margaret Snow, of the Quality, is planning to head her own company on a feature production, "A Corner on Cotton." This scenario was written by Francis X. Bushman.

Thomas H. Ince has engaged Professor J. E. Nurnberger, the eminent musician and composer, to arrange the musical score for all feature Ince productions.

Coremie Grant's lachrymose qualifications were featured recently by an Eastern publication, much to her displeasure. This late addition to the Balboa forces is anything but the weepy type. While she can cry almost at will, if called upon to do so before the camera, it is an accomplishment that she did not care particularly to have advertised.

Uncle Sam realizes the value of film publicity. For that reason, the Government is co-operating with the filming of "Neal of the Navy." Secretary Daniels issued credentials to the Long Beach motion picture producers to make all use that it desired of the ships, training stations and navy yards coming under the jurisdiction of his department. The idea is to bring the navy to the favorable attention of as many people as possible. This photo-play which Pathe will release is a twenty-eight-reel serial and will undoubtedly help to create sentiment in behalf of a larger naval appropriation by Congress.

Friday, the thirteenth, has no terror for the Dudley family. Last December they decided to separate and were granted an interlocutory divorce decree. There was baby, through which the two were occasionally brought together. The old love was not entirely dead, so they appeared before Judge Monroe on the portentous day recently and had the decree set aside. Charles Dudley is a leading member of the Balboa studio acting force. His family is now reunited in a Long Beach bungalow.

In the filming of "The Message from Reno," which is now under way here, William Beckway is

called upon to do a lot of double exposure work under difficulties. But he is a master of the camera; therefore there is a treat in store for screen followers. Ruth Roland is playing the leading, and opposite her is Andrew Arbuckle. Sherwood Macdonald is the director in charge.

* * *

If you want to arouse all the fighting Irish in Mack Sennett's nature, just say "snakes" to him. Now Mack is a noble son of old Erin, and he doesn't like the reptiles, anyhow, but the plot of Hitchcock's picture, "The Stolen Magic," called for snakes and Sennett got them. I mean he bought them, not D. T.'s by any means. Two of the snakes were very ladylike, but there was one temperamental cuss that was too much for Sennett, 'cause he was a regular chaser. The minute Mack turned his back, the snake was gone. Right in the middle of the picture his snakeship vanished, and the whole story had to be rewritten, because they had forgotten to provide an understudy. Two weeks later he was captured in Hollywood and brought back to the studio, where Mack called him something scandalous and wound up by docking him two weeks' pay and discharging him. Fred. Palmer, please sign the pledge.

* * *

Judging by the appearance of the sets used in "Waifs," the production in which William Desmond and Jane Grey are featured, it will be some picture. The entire floor of the glass studio is covered by one set alone, that of the cathedral, with a mammoth pipe organ and the rest of the fixtures. The director, Scott Sidney, is taking up all spare time drilling the choir boys and the altar boys, and, believe me, there are some promising lightweights in the gang.

* * *

Professor J. E. Nurnberger, known as a musician and a composer, has been engaged by Thomas H. Ince to arrange the musical score for all feature Ince productions. The professor will be aided by half a dozen assistants in arranging the compositions.

"Mr. Flirt in Wrong"

THIS is the open season. The season when gentlemanly floor walkers go down to Rawsberry Park or across Lake Mich to St. Jim Jamis. Strolling on the sands in the moonlight, rocking the boat, picking sunburn peelings off each other's arms—this is the open season for floor walkers. Now come the vacationettes, carrying their cameras with them and snap-shooting the seagling trees.

In the good old summer time everybody is a little bit off. Vacation time breaks down the barriers. Long latent strains of insanity break forth under the rays of the noonday sun. The howling from the padded cells increases in intensity. Sane, well-balanced bachelors succumb to the wiles of the fair sex while sitting on the upturned boat in the moonlight. June, moon, spoon, tune—this is the life.

Rawsberry was one of them. He was a floor walker in the city, but at the beach he privately let it be known that he was a millionaire in disguise. Of course, the girls cared little whether he was poor or rich, but it was noticeable that they were partic-

ularly interested in Rawsberry immediately after the latter had confided in the hotel clerk that his millions were keeping him awake at nights.

Rawsberry was a stupendous flirt. He was obsessed with the idea that from babes in arms to grandmothers there was no one of the feminine gender who could resist his charms. Rawsberry had been a ballyhoo in a sideshow before he got a job in the We-Got-It Department Store. From 7 A. M. to 6 P. M. and on Saturday nights from 6:30 to 11 Rawsberry stepped along the aisles as if he was the sole heir to the store and all it contained.

He put on his evening clothes at 6 o'clock in the morning, and from the time the store opened until closing time the store detective was kept busy pulling the women shoppers away from the handsome floor walker. Husbands do not accompany their wives into department stores, as a rule. They are afraid of being caught within the perfumed walls of a ladies' haberdashery and stick close to the elevator shaft for fear the wives of their friends will spot them.

But one day a husband accompanied his wife into the We-Got-It store. He saw his wife cluster around the handsome floor walker and promptly developed a grouch of the first magnitude. Rawsberry resented the husband's intrusion in a perfectly ladylike manner, but when hubbie slams Rawsberry on the peak of his chin the floor walker faded over backwards and was wafted into the land of sweet dreams. Thereafter, for a time, all was blank. The constellations and the fixed stars revolved around in Rawsberry's skull with bewildering speed. Finally the sun broke through and two male clerks from the ties and sox counter lifted Rawsberry to his feet.

"Did you get the number of the car that hit me?" Rawsberry demanded as soon as he wobbled to his feet.

Seeing that Rawsberry was too insecure on his pins to continue work, the department manager decided to give him a vacation. On his way home Rawsberry had a flirtation in the park and was assaulted by another husband, who turned out to be his Boss. Strolling away on the first lap of his vacation, Rawsberry met the lady with whom he had been flirting and again started rolling his eyes in her direction. And once more Rawsberry's boss started in pursuit of his employee.

The lady in question made a short cut through vacant lots to her home. As Rawsberry hot-footed it down the street a vagrant newspaper flew out of an open window. Gallantly seizing the opportunity to escape his Boss, Rawsberry picked up the newspaper, intending to retrieve it for its owner and thus gain a haven of refuge.

Rawsberry didn't know until he got inside that he was in the Boss's home. The newspaper belonged to the Boss's wife and Rawsberry was handing the paper over to her when in came the Boss, puffing hard and with blood in his eye and on the tip of his nose.

Hostilities commenced immediately. Mr. Rawsberry dashed through an open window followed by several score bullets which punctured his hide and vulcanized him as they passed through. The chase continued for several blocks. Rawsberry finally made for the beach. There he found a bathhouse which looked fairly secure.

After he had locked himself inside and was admiring two bathing girls in the next bathhouse, Rawsberry suddenly noticed that two bears which had escaped from the Zoo were sniffing at his heels. The gentleman who had stolen the bears was snoring loudly in another corner of the bathhouse with a liquor jug beside him. Rawsberry awoke the liquor juggler with his yells and thereafter the action waxes fast and furious. Mr. Rawsberry's exit was hastened by the bears. When he took refuge in the boss's house a foul murder was narrowly averted.

Exhibitors Inspect Zoo

Exhibitors from all parts of the country were guests of Manager Thomas Persons at the Selig Jungle Zoo recently. Los Angeles film men drew the show men from their annual convention in San Francisco, and a delegation did the Southern portion of the State on a big scale. Manager Persons was chairman of the entertainment committee. During the visit the exhibitors put in a half-day inspecting the zoo and a great studio section thereof, incidentally meeting Kathryn Williams and Thomas Santschi personally. A special program of wild-animal acts, elephant performances and doings by the show ponies was on tap.

Re-Issues of Popular Photo-Plays

By ERNEST A. DENCH

The producers, in the early days of the motion picture industry, did not believe in large output. The amount was paltry and insignificant compared with the amount the large concerns turn out today. Then they preferred to produce a short picture—from fifty to two hundred feet—and not attempt another until the sales had dwindled down.

Now, however, they think nothing of turning out from six to ten thousand feet per week, year in and year out. They were not, as a matter of fact, able to do this when the business was in swaddling clothes because the peculiar conditions did not provide a regular market for their product.

The germ of the re-issue era was sown when the film concerns started forming regular stock companies, although at this period the photo-play stars had to be jacks of all trades and master of none. While chatting with Florence Turner last fall, she told me that when she was first engaged by the Vitaphone Company, in 1907, to act before the camera, she combined the duties of cashier, clerk and accountant.

Everybody then was also an unknown individuality. But the constant seeing of the same players in the different productions under certain brands caused we fans to evince an interest in the shadow beings that flittered across the magic white screen.

We would not, after a sample of this pleasing experience, be satisfied with describing our favorite as the girl with the dimpled face. The natural outcome was that they had to introduce the leading players by name. From these graduated the star class. As the industry took even greater strides, the leading players found themselves in the very enviable position of auctioneers, for they could haggle as much as they liked in obtaining the most liberal proposition.

It dawned upon the producing concerns as one good player after another left their roster that there did exist a way by which they could make good their loss aside from increasing their profits. You see, they preserve the negative of each photo-play in their vaults and all the expense they incur in re-issuing a film is printing new positive copies from the same. The vogue first started in Great Britain—the hardest market in the world—where it proved highly successful, after which they put it to the test in America. The re-issue did not come in favor until about two years ago and it bids fair to continue.

It does not, however, altogether meet with the approval of the favorites, for there is a striking difference in the quality of their work then and now and it affects their present status. An enterprising exhibitor will, for instance, obtain the latest multiple reeler featuring a star of the first water, when his nearest competitor will retort with a several years' old single-reel release in which the same actor appears. The latter seldom announces that it is a re-issue, the result being that the former is deprived of a proportion of the receipts which would have been his had the underhanded practice not been resorted to, while the feature producer is a number of bookings to the bad.

Not all re-issues, however, emanate from the producer. The exchanges probably have on their shelves copies of old films known in trade circles as "junk."

It must not be assumed, by the foregoing explanation, that all photo-

plays are published a second time merely on account of the players appearing in them. Sufficient evidence to uphold my view is obtainable in that the Edison Company every now and then re-issue some of their most popular plays. You would not, unless you were a veteran movie fan, be able to recognize them in their new guise, for they are reproduced in their entirety, with new actors in the casts.

In the old days, as you may recollect, anything beyond one reel in length was considered prohibitive, so a two-reel photo-play was frequently compressed into half that length. In the revised version they are, therefore, in a position to take advantage of the present excellent marketing conditions and use the necessary two thousand feet of film.

Why, anyway, should a photo-play depreciate by age? If we take a walk around the literary world we find that the book penned scores of years ago is even held in more esteem than it was when first written. In filmdom, on the other hand, a picture is relegated to the scrap heap after it has been released a few months. There are precious few films that do stand the test of time, so we feel rather peevish at knowing that we cannot see an extra good motion picture once more.

There comes to my mind, at this moment, some of the best photo-plays produced during 1910 and 1911. They were those in which Arthur Johnson played opposites, a combination which has seldom been excelled. They have, more's the pity, never seen the light of day again.

A film, in some respects, enjoys an immortal life. Probably the biggest blow that has yet been served out to us is the fact that John Bunny has passed out of this world. But sad as the event is, we are not plunged into the utmost depths of gloom, for during the four years that the famous comedian was with the Vitaphone Company, he appeared in something like 375 photo-plays. It is safe to say that the Vitaphone Company will soon begin re-issuing these at the rate of about one a week, so many will be the requests from exhibitors and fans. While he exists no more in real life, we can see him in reel life, which is next best, and admire his fun making efforts still more.

The Hepworth Company of England got over the re-issue problem in a unique manner. One of their best players, Alma Taylor, has given them faithful service since 1906, so they decided to select scenes from the best parts of the hundreds she had played. These were embodied in a reel film twelve hundred feet in length, which not only proved her versatility to the new comers, but also delighted those who had watched her progress from the beginning.

I wonder which will be the first American company to adopt the excellent repertoire plan of introducing the best past work of a movie favorite in a concise form.

The re-issue, after all, has a sincere function to perform, which the unassuming roll of celluloid ably accomplishes.

Billie Burke at Inceville

NEW YORK, AUGUST 21 (Special to THE PHOTO-PLAY REVIEW).—The famous star of light playlets, known the universe over as Billie Burke, who recently succumbed to the lure of a \$40,000 contract for twenty weeks' posing before the camera's eye, is now in the golden West,

where she is making preparations to work under the direction of Thomas H. Ince.

There is quite a story woven around the facts preceding the date when dainty Miss Burke affixed her J. Hancock to the parchment drawn up by Ince. It was generally supposed that the stars of the legitimate were anxious to sign up with the film corporations, and certain statements gave one the impression that all the big timers were about to fall before the almighty dollar which the screen magnate is ever willing to give in return for services. Generally speaking, this might have been the case, but even as every rule is noted for exceptions, Billie Burke was the exception in this instance. It was the most difficult undertaking that Ince ever made when he threw out the line baited with a resolution to land the comedienne for the sunlit studio. After several futile efforts to convert Miss Burke into the belief that she was wasting her time behind the glare of the footlights, he finally hit upon a novel arrangement to lure the popular star into his company. Of course, the long green was his most able assistant in corraling the prize, but then that is understood.

When Miss Burke arrived at Los Angeles on a sultry summer day with "Jerry," Ince gave her a very nice invitation to visit Inceville. Miss Burke accepted and Ince was happy. The director saw to it that everything was made as cool, refreshing and inviting as possible. When the queen arrived Thomas H. was elated, but concealed his happiness as much as possible. He showed Billie the workings of the plant, and as a climax he displayed the stage, which was elaborately set for a scene representing a throne room. When Miss Burke saw the wonderful sight she immediately overcame her aversion for the canned drama and decided to sign up with Ince. But she was too wise to allow him to know that she had capitulated at that time. She left Ince wondering what sort of an impression he had made—he found out later from New York that she had signed the contract to appear at Inceville and he breathed a sigh of relief. It was a hard battle to win her, but the trouble is now over and Thos. H. Ince has once more gained a momentous victory.

Poor People!

(Photo-Play Phans Particularly)

One of the pioneer film manufacturers of America was sitting in a cafe in New York with several friends and business associates. He is a very rich film magnate. One of his friends is bald—which is sometimes taken as a sign of intellect. Surely, if a high forehead denotes intelligence in its wearer—a forehead reaching to the back of a gentleman's neck denotes very superior intelligence? Yes? Agreed, then, and Passed by the Bored Censors.

On this occasion the bald (and super-intelligent) gentleman said to the great film maggot—beg pardon, magnate: "I saw one of your 'Leaps of Laura' serial installments yesterday. It was pretty awful, what?"

"I only looked at the first two, myself," said the F. M. "That was two too many for me. I fired six companies that day, and if I should see another 'Leap de Laura' I'd set fire to the studio!"

And then a third member of the party, who was prominent in the film business, spoke up. And he said: "It being here admitted that we make rotten pictures, and that we know not how to improve them, let us stop making pictures altogether and retire with the few millions we have salted away. We will thus save the dear

public from much suffering and the film business from an earlier-than-scheduled demise."

And at these words, the assembled maggots—there we go again—the assembled magnates, rose as one man with but a single thought—and they fell upon the last speaker and tore him limb from limb—and he was no more. And as the bald gentleman wiped the traitor's gore from his soft hands, he said: "Thus perish all pikers. I am going to start sixty-five new brands releasing tomorrow, and a three-hundred-reel serial featuring Vivian Vhataknee. It will be called 'The Feets of Florentine.'"

And with three rousing cheers, the assembled mag—maggo—magnates paid their individual checks, and passed out into the weather.

Moral.—Poor people—meaning photo-play phans particularly.—Steve Talbot.

Marguerite Courtot Has Narrow Escape

Thanks to Hal Forde, Marguerite Courtot, the beautiful Kalem actress, is still in the land of living. The famous star of the legitimate stage rescued Miss Courtot just as she was sinking for the third time, while taking part in a scene of "The Vanderhoff Affair," a forthcoming four-act "Broadway Favorites" feature.

The incident occurred at the Clyde Line Pier, Jacksonville, Fla. Miss Courtot, heavily clad, and with her head muffled in the veil, was supposed to fall into the St. John's River while walking up the gangplank. Knowing that the girl was not a very strong swimmer, Producing Director Robert G. Vignola hesitated to have the Kalem actress risk her life.

Miss Courtot, however, insisted upon taking the plunge. The moment the plucky little star hit the water she realized that her water-soaked clothes were dragging her down and called for help. Hal Forde, who was standing on the deck of the Clyde liner, promptly plunged headfirst into the water. Miss Courtot was going down for the third time when the Broadway star's fingers clutched her dress.

The two were hauled up on the dock. Although weakened by the shock, Miss Courtot had suffered no ill effects. After resting for an hour, Mr. Forde and the girl he had saved proceeded with their work in "The Vanderhoff Affair."

Patents

The following are patents of interest to the readers of the PHOTO-PLAY REVIEW:

No. 1,150,028. Photographic studio lighting apparatus. Elias Goldensky and Percy H. Bartlett, Philadelphia, Pa.

No. 1,150,350. Projection apparatus. Charles Francois Dussaud, Paris, France.

No. 1,150,374. Changeable picture and method of making same. Clarence W. Kanolt, Washington, D. C.

1,150,609. Machine for drying cinematographic films and the like. Jacques Marette, Vincennes, France.



MIAMI, FLORIDA, August 10, 1915.

EDITOR: I enjoy your magazine each week, and nothing gives me more real facts about the silent drama than the PHOTO-PLAY REVIEW.

Yours truly,

GEORGE S. HART.

Changes in Movie Climaxes

By Daniel Carson Goodman
Highest Salaried Photoplay Writer in the World

To my mind the flowering of the evolutionary process in motion pictures has brought about a change, so far as the manufacturing end is concerned, in the usual order of stunt pictures and dramatic climaxes. To-day we find the audiences tired of the physical stunts, jumping over cliffs, hair-breadth escapes from moving trains, etc. I have watched faces in a moving picture audience and noted the fact that a face will depict surprise, or horror, or emotional tenseness in direct proportion to the emotional value contained within the picture. I will illustrate what I mean by saying, whereas an auditor is held spell-bound for from three to five seconds by a plunging automobile, which fact only surprises him and is not emotional, he is held for an indefinite period by the working out of a dramatic situation which catches at his heart-strings and his mind.

This is the new order. The primal influence upon people is through their understanding and on their emotions rather than by blatant sounds against their ear-drums or by some terrifying thing which affects only their vision. There is a conviction within me that within one year not a picture over one reel in length will have a stunt of the physical kind in it. This means better stories on the part of the manufacturing concerns to meet the higher and more intelligent demands of the moving picture audiences.

Some Punsters

Fred Dobson's Influence Spreading. A Bright Understudy, and a New Fun.

Fred Dobson, whose Biograph-Kalem-Eclair-Morosco career reads like the multiple name of a muchly married divorcee, if not the funniest is at least the sincerest funny-man who ever turned a crank on a moving picture camera. His puns may be precious with moss but they have the virtue that they always keep coming. His wheezes may savor of the nut they use in turkey dressing but just the same he always keeps the stage crew in good humor, and that's something. His influence, however, is spreading, and the latest to yield to its effects is Jim Van Trees, his strapping assistant. The other morning Jim came down to the Morosco studio, his face wreathed in smiles and fairly popping with something to tell.

"Say, you know I had to make Miss Ruby 'cry' in that scene yesterday with the onion, and Miss Stedman the day before, and last night I got to thinking and thought up a good one. A peach!" He paused for the effect and then launched: "I ought to be called the Chief Criterion."

"Dob" dropped his tail between his legs and silently stole away.

And then Jim naively added:

"And say do you know I was so blamed worried I'd go to sleep and not be able to remember it!"

The doctors report the case hopeless.

The Lady On The Cover

PRETTY blue-eyed, brown-haired, magnetic Irene Fenwick, present sensation of Broadway, has signed a contract for a term of years with George Kleine to appear exclusively in pictures for him. Just how important this announcement is you can learn only by a fairy visit into the private haunts of New York film magnates, who for more than a year have unsuccessfully tried to lure this slender slip of a girl into motion pictures.

Irene Fenwick is the star of the "Song of Songs," Al. Wood's latest play, now breaking records at the Eltinge Theatre, New York. Her newly signed contract with George Kleine will in no way interfere with Miss Fenwick's extraordinary stage career. While playing in New York she will be engaged in film work in the Kleine Studio. Miss Fenwick, therefore, will continue to be seen in the life in Manhattan and in film everywhere. In this way her wonderful stage reputation will be preserved and enhanced.

Miss Fenwick is a Chicago girl in the early twenties, but her professional career dates back to the days of "Peggy from Paris," in which she found her first "bit" part. She has appeared successively under five of the best known managements on Broadway and has starred in several internationally known comedies and dramas. Henry W. Savage, Charles Frohman, William A. Brady, Cohan & Harris and Al. H. Woods have featured dainty Miss Fenwick at different times in recent years.

Following her success in small parts in "Peggy From Paris," "The Office Boy," and "Just One of The Boys," Charles Frohman gave her the first really serious work of her career in the rôle of Sylvia Futvoye, the leading feminine part in "The Brass Bottle." In this she scored an instant hit and the following season appeared in Frohman's "The Speckled Band," a detective story by A. Conan Doyle. "The Importance of Being Earnest," that clever skit by Oscar Wilde,

was her next success, and in this she toured the principal cities of England. "Kiki" in the French farce, "The Zebra," followed, under management of Frohman. Hamilton Revelle, who plays De Cosse Brissac in the Kleine film, "Du Barry," appeared with her in this excellent and most popular production.

Miss Fenwick's next triumph was the rôle of Beatrice Lind in "The Million," that delightful farce which proved one of the most popular of Savage's many comedies. Next came what many regard as the best work of her career, that of the Princess Irma in "Hawthorne of the U. S. A.," with Douglass Fairbanks. In this she fairly covered herself with glory, the pensive, dutiful, loving princess being much to her liking and well suited to her capabilities. "Hawthorne of the U. S. A.," proved an exceptionally popular play and Miss Fenwick has been seen in it in all the principal cities of the United States. This she followed with the Kitty May of Owen Davis, "The Family Cupboard."

But it is her present work in Al. Wood's latest production, "The Song of Songs," that has shot Miss Fenwick over night into the upper realms of stardom. In this she has proven herself an actress of remarkable powers and great promise. The rôle of Lilly Kardos calls for a rare quality of histrionic ability, and the expression of emotion more subtle than the confines of word and gestures. New York has been quick to recognize the extraordinary distinction of her work as the daily crowded Eltinge Theatre well testifies.

Miss Fenwick will be seen in a number of big Kleine features this year. Already elaborate plans are being made to star her in some of the well-known successes in which she has played. At the present time she is busily engaged at the Kleine Studios, in New York, where Director Fitzmaurice is filming that popular Forbes' comedy, "The Comuters."

THE PHOTO-PLAY REVIEW

HORACE J. GARDNER, Editor



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TO THE
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Editorial Comment

The effect that the war has had on various industries in America is less discernible in the motion picture world than in any other enterprise. The advent of two-dollar movies and the announcement that the majority of the photo-play emporiums have increased their general admission price to ten cents, has failed to dampen the ardor of the millions of enthusiastic fanatics of the silent drama.

While two such radical and stupendous existing conditions as war and a revision of admission tariffs upward would have a very depressing effect on most business enterprises, the continued prosperity of the film palaces gives one an idea of the prevailing popularity that the reels have on the people in general. There is no business which is springing to the fore with more rapidity and it has been stated that the rabid fan will turn his last nickel into the coffers of the photo-play theatre, regardless of the fact that he has been without bread since the day previous. Surely an industry with such a strong hold on the lovers of clean amusement will never fail, and despite war and plague will continue onward to its deserved position on the highest pinnacle of success!



The rigid censorship which has deleted "The Birth of a Nation" film now running at Atlantic City, is a deplorable example of political intrigue and the action in suppressing some of the most thrilling efforts that afford satisfaction to the spectators, must not be construed as a verdict placing Griffith's stupendous play in a class that suggests impropriety or that is immoral or detrimental to the welfare of the negroes in any sense of the word.

The Pennsylvania State Board of Censors will soon enjoy the opportunity of passing on the mightiest celluloid drama that genius has perfected. If the critics desire to present an unbiased decision after viewing the propaganda originated by the renowned director, they will be obliged to disregard the action of the Atlantic City politicians.



"Camera Stunts". Change of Policy at Vitagraph Theatre. Edison to Produce "The Cat's Paw." Will Archie Busy. Kleine's "The Green Cloak."

In a recent issue of *The Saturday Evening Post*, there appeared an article entitled, "Camera Stunts," which is open to severe criticism to my way of thinking. To tell the public just how certain effects are produced by the motion picture camera, to take them too far "behind the scenes," as it were, simply means that a certain pleasure in viewing pictures is taken away. It may be true, as Barnum once said, that "the public loves to be fooled," but they most certainly do not like to be told about it. In addition to this several statements are made that are incorrect, which makes it all the worse. A picture could not be taken in the way described in the first few paragraphs of the article. While in some cases miniature trains, etc., may be used in wreck scenes, it is an established fact that in the majority of cases real cars are used and real engines, real buildings are burned or blown up and there is far less "faking" than this article would lead the layman to believe. Certainly the publication of such matter is not working for the best interests of the motion picture art.

A new policy began this week at the Vitagraph Theatre. Hereafter the pictures will be run continuously beginning at 1 P. M. This will in no way interfere with the high standard of pictures that have always characterized the Vitagraph program, which will still consist of one feature picture and a variety of shorter reels selected from the most interesting of the Vitagraph Company's advance releases. This week "To Cherish and Obey" is the special feature, with Harry Morey, L. Rogers Lytton, Bobby Connelly, Harry Northrup, Gladden James and Estelle Mardo in the cast.

The Oliver Morosco Photoplay Co. announce that Blanche Ring will make her screen debut in her well-known stage success, "The Yankee Girl." This play is particularly well adapted for screen use and should make an excellent film. The subject affords Miss Ring with real opportunities. It will be produced on a lavish scale and directed in a capable manner. It ought to be well worth waiting for.

In making "The Heart of the Blue Ridge," the newest Clara Kimball Young feature, at Bat Cave, N. C., Director Young has had the expert assistance of several Government Revenue officers, who make their headquarters in Asheville, N. C. Director Young is a stickler for realism.

Laura McClure, well remembered by the American public because of her three years' connection with "The Blue Bird," has been engaged for an important part in the William A. Brady production, "The Ballet Girl," to be pictured from the novel "Carnival" and in which Alice Brady has the leading role.

Little Will Archie, appearing with the "Pee Wee Players," has been offered the principal comedy role in a forthcoming Broadway production. Archie is under contract with The Headline Amusement Co., but very possibly arrangements can be made whereby he will be screened in the day time and screamed at in the evening. And—some actors complain of a poor season.

Messrs. Kessel and Bauman have issued a neat advertising card, which, when opened shows a cut of Tom Ince at the camera. It should prove a good boost for both Director and pictures. Although I am not sure, I imagine credit for this novelty should go to Publicity Man McGovern.

The Famous Players have secured the services of Marshal Neilan for a term of years. Mr. Neilan has appeared in Famous pictures from time to time, as well as with the Lasky Company, and has made a name for himself in picturedom. It is planned to assign some very important roles to him in forthcoming Famous releases.

Thomas A. Edison, Inc., have secured the rights to picture William Hamilton Osborne's famous novel, "The Cat's Paw." Work on the big production is already under way with a carefully selected cast. This same company will also release on September 8th, "Vanity Fair," in which Minnie Maddern Fiske has the leading part. I saw them making the ballroom scenes for this picture and that it will be a truly great feature there seems no doubt. Both pictures will be released through the Kleine-Edison Feature Film Service.

Lou Tellegen, the international romantic star, who made his first American appearance as leading man for Sarah Bernhardt, has just signed a contract to appear in a series of photo-plays for the Jesse L. Lasky Company. Mr. Tellegen will make his first appearance before the camera at Hollywood, California. His latest stage success was as leading man in "Taking Chances."

An interesting event occurred recently at the Reliance-Majestic studios. Ninon Fovieri, sister of the Reliance actress, Adoni Fovieri, made her screen debut in "Providence and the Twins." Ninon is only five years old and was brought to this country by her sister with no intention of making an actress of the youngster. Playing about the studio with other children she soon began to give imitations of the players. This struck the attention of Director Siegmund, who placed her in the cast of "Providence and the Twins."

Nicholas Dunaew has severed his long and successful connection with the Vitagraph Company. "Nick" has had several offers, one to head a com-

pany of his own, but he will probably "play safe" and sign up with one of the well known companies that are after his services as a player and director. Wherever he goes, I wish him luck and know that he will make good.

Marguerite Clark will make her next appearance in the Famous Players' production of "Helene of the North," which affords this dainty actress the most unique impersonation she has yet assumed on the screen. The feature is under the direction of J. Searle Dawley and this means careful attention to detail and a good film. In the supporting cast will be Conway Tearle, Katherine Adams, Elliott Dexter, Frank Losee, Ida Darling, James Kearney and David Wall.

At the Kleine Studios, on 14th St., work is being rapidly pushed on the next Irene Fenwick Feature. It is "The Green Cloak," by Owen Davis, a strong dramatic subject, verging on the melodramatic, containing much mystery and with many breathless moments. The cast will also include Della Connor, Frank Belcher, Richie Ling and Katherine Brook.

The Gotham Film Company will shortly present Betty Marshall, known as "The Gotham Fashion Plate," in "A Trade Secret," a special five-part feature which should prove a treat for "fans" the country over.

Charles K. Harris has written a new song, "School Bells," to go with the five-reel motion picture of the same name to be produced by the Kinemacolor Co., at their Whitestone studios.

This week, at the Vitagraph Theatre, "The Fire Escape" is being shown. It is another one of those charming Lillian Walker plays. That really is the best way to describe it and I am sure you will know what I mean. Evert Overton plays opposite Miss Walker in this delightful film, where "true love runs up and down a fire escape."

We have had two dollar movies and few thought they would be successful, but they were, and now comes the announcement that prices will be advanced again. When the Knickerbocker Theatre opens on September 18th, seats will range in price from one dollar to three dollars. This makes the top price higher than any theatre playing stage attractions has ever dared charge and vies with the Metropolitan Opera House as far as the price goes. Loge seats at the Knickerbocker will be \$3.00 and patrons holding these coupons will have a private and exclusive entrance through a foyer opening on Thirty-eighth Street. Foyer boxes will seat four persons. The majority of these

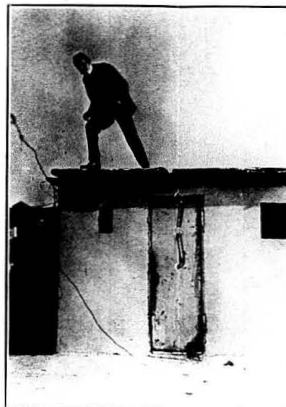
(Continued on page 14)



William Farnum having a bit of fun at the Fox Studios. Mr. Farnum is neither a Director or Cameraman, but a sterling Actor of Heroic Parts



Solveig's Cabin. Oliver Morosco's Film Production of "Peer Gynt." The levee of stones supporting the cabin had all to be set by hand. Myrtle Stedman, the Star, and William Desmond, Director.



Marc MacDermott, Edison, making a 25 foot leap from top of house in England in pursuit of thief

Directors and Players Stunt Pictures



This is Miss Valeska Suratt, the favorite Musical Comedy and Vaudeville actress. She has just made a flight in a hydroplane for the Motion Picture called "The Soul of Broadway" which the Fox Film Co. will produce.



Camera Squad, Shooting on the Battle Scenes in "Under Two Flags" Three-reel Biograph



Hobart Bosworth returning to his Studio, after a long absence, is welcomed by his co-workers

STUDIO GOSSIP

Harry Morey, one of the leading players in the Vitagraph Stock Company, whose remarkable ability for playing character leads and heavies is unsurpassed and known both to the exhibitor and public for his work in such successes as "A Million Bid," "The Wreck," "413," "Shadows of the Past," "My Official Wife," "The Price of Folly," and "The Enemies," and numerous other Vitagraph productions, is now working in a very strong dramatic picturization entitled "The Making Over of Geoffrey Manning," in which he plays the title role. The picture will be in four parts and is being produced under the direction of Harry Davenport.

This feature will be a Vitagraph Blue Ribbon Feature to be released in the near future.

Although his arm was gashed from flying glass and his eye bruised, Richard Travers was forced to enact a second fist fight, in Essanay's screen adaptation of Henry Oyen's "The Man Trail," because the camera man had lost part of the first fight. His opponent was Thomas McLarnie, a heavier man than himself.

The Strand Company of Chicago gave a benefit at their magnificent theatre, Orchestra Hall, for the benefit of the Eastland orphans. This performance, taking the place of their usual Saturday morning—"The Daily News Fresh-Air Fund Benefit."

As the morning performance was especially for children, it was considered particularly fitting that the proceeds should go to the unfortunate children of the Eastland disaster. Orchestra Hall is not only an attractive theatre, but seems also to be the originator of excellent ideas.

Harry Todd captured a rattler out near the Western Essanay Studio recently which was the largest seen there for years. Ben Turpin was squatting on the ground, acting in a scene for "Broncho Billy Steps In," when Todd, standing behind the camera, saw the rattler and pounced on it with a lengthy board. In the meantime Turpin continued in his part but two feet away. He registered fear remarkably well.

Among the popular photo-players of the National forces who will be seen in Kriterion releases are: "Bill" Parsons, Russ Powell, Rena Rogers, Constance Talmadge and Harry Fisher, in comedies, and Alan Forrest, Eugene Pallette, Hazel Backham, Jack Livingston, Lamar Johnstone and Edward Sloman, in dramatic productions.

In the personnel of the Kriterion Sales Corporation, the heads of the National Film Corporation find a basis of extreme satisfaction in being connected with the new concern. Messrs. Newman and Sonneborn are successful business men, the former of the firm of Reintal & Newman, art importers of New York, and the latter a prominent manufacturer of Baltimore.

"Kill the Umpire!" that was what a crowd of Essanay employes, playing baseball on the studio grounds one noon-hour, cried at Richard Travers, Essanay leading man, when he made a decision which didn't please one side. And the actor, who distinguished himself in "The White Sis-

ter," had a hard time straightening the matter out. "Hereafter I don't umpire," he commented, "It's safer being a photo-play actor."

A story of Anglo-Indian life of the present day, "Thou Art The Man," is being produced by the Vitagraph Company, directed by S. Rankin Drew. "Thou Art The Man" is by George Cameron, author of "A Million Bid," and is an original manuscript, written especially for motion picture production, founded on the biblical story of "Uriah." The scenes are all laid in India, and depict the life of the resident Englishman with glimpses of the fever-ridden districts where the white man finds it impossible to exist. The story tells of a rich man who covets a poor clerk's beautiful wife. She is ordered to the hills during the hot summer, and her husband, that he may be able to send her away, accepts a position in the interior of India, that carries a handsome salary, offered by the rich man. As was planned, the clerk dies, but not before the man, repentant of what he has done, follows to the lonely hut and unable to withstand himself, what he forced others to endure, is buried by the side of his victim.

"Thou Art The Man," will be enacted by a superior Vitagraph cast including S. Rankin Drew, Virginia Pearson, Joseph Kilgour, Billie Billings and Harold Foshay in the principal characters. When finished it will be a Blue Ribbon Feature in five parts and released through the V-L-S-E.

Plans of Fred Burns and Tom Wilson to give the players at the Reliance studios a big gymnasium are maturing successfully. A subscription was taken up among the players which yielded more than enough to build the gymnasium.

An expert trainer will be in charge and will prescribe exercises for various members of the company.

The directors are hoping that some of their stout men who have become very useful in the fat parts will not go to reducing. If they try it a ban will be placed upon their going to the gymnasium.

The women of the company are to have specific days when they will occupy the gymnasium exclusively.

Bob Ryland, the colored porter of the Vitagraph Theatre, New York City, has a habit of saving up stories for a rainy day and woe be unto the person whom he buttonholes if they won't take the time to listen. One afternoon, when New York City was swept by a heavy rain storm, Bob got hold of Mr. Frank H. Loomis, manager of the Theatre, and insisted on relating an incident about his daddy.

"Mah daddy," said Bob, "brung we uns to New York wen Ah was 'leven, an' dat was erbout twenty years ergo. As daddy couldn't read nor write ob course he couldn't tell de names ob de streets when he went out, an' had sum time gettin' eround, until he thought out er great scheme. He was a smart man, Mistah Loomis, cos' he don doped out erway ob findin' his way back home. He used to put er mark on de corner ob ebery buildin' when he turned down er new street an' den de only thing he had to do when he wanted to come home

ergin was to follow the marks. Dat's de gospel truth, Mistah Loomis, and ef it's pleasant tomorro' Ah done show yo' all sum ob de marks."

The next day Bob took Mr. Loomis to the corner of Eighth Avenue and Forty-first Street and proudly pointed to a very recent chalk mark. In numerals a foot high, half way up the front of the building, was A. D. 1914.

Kate Price was sitting on the sands of Brighton Beach, one day last week, enjoying herself watching the bathers and taking notes of the various new styles of feminine apparel as displayed by the passing throng on the board walk.

Seated near her was a little old Irish woman who was particularly interested in the costumes worn by the bathers. As a young girl passed paraded in the scantiest attire permissible by law, she turned to Kate: "Did ye see it, woman dear? Sure, it was cut as low as possible and as high as possible, but woe be to possible."

In the Reliance drama "The Indian Trapper's Vindication," Dark Cloud in the titular role has a fight with another Indian at the edge of a cliff, overhanging a river. The noted Indian player overcomes his antagonist and hurls him from the cliff into the river. Then Dark Cloud sees that the Indian in the water is about to escape by swimming. He rushes down the cliff and captures his assailant at the water's edge.

When "The Indian Trapper's Vindication" was filmed, Dark Cloud and the player opposed to him became intensely interested in the struggle. So intense and tense were they that it seemed for a time as though the fight might result in a draw. But eventually Dark Cloud overcame the actor who was playing with him in the scene.

A camera man was planted below waiting to make the picture of the escaping Indian in the water.

But this player had struggled so long and so well on the cliff that he was practically exhausted when he struck the water. His swimming and his capture by Dark Cloud would have been a very tame affair therefore. So it was decided to make the capture scenes after the actor had had a rest.

This was done with the result that the capture compares well with the tense fight on the cliff overlooking the river.

The production was filmed in Bear Valley, California, where a cliff and a river exactly suited to the purpose of the photo-play was found.

Essanay burned down an entire photo-play village for a scene in the six-act feature, "The Man Trail," adapted from the recently published novel by Henry Oyen. It was a lumber camp town at "The Pines," a few miles from Waukegan, Ill. The village, consisting of a score of houses and several large bunk rooms for lumber jacks, was built especially for scenes in the play. Several carloads of lumber were shipped from Chicago for the purposes. The final scene is the firing of the village. The blaze leaped from shack to shack, all of which were constructed of wood, and the entire town soon was reduced to ashes. The flames could be seen for miles around and farmers and residents of near-by towns were badly frightened by the conflagration. This drama will be released through the V-L-S-E, Inc., in September.

An auto race as realistic and as thrilling as any professional prize contest, was staged for Essanay's two-act photo-play, "A Man Afraid." The

(Continued on page 15)

Stories of the Week's Film Releases

"The Marriage of Kitty"

Jesse L. Lasky Co. Directed by George Milford

Katherine Fannie Ward
John Travers Richard Morris
Lord Reginald Jack Dean
Helen Cleo Ridgley
Jack Tom Forman
Annie Mrs. Lewis McCord

A comedy, bubbling over with good humorous situations, finely produced and directed, is "The Marriage of Kitty," in which Fannie Ward is featured. Cleo Ridgley simply "walks away" with many of the scenes and does her usual clever work. The art of make-up is expertly shown in this picture, a few changes here and there and a beautiful girl is transformed into one as "homely as sin," and at such work Fannie Ward has few equals. The closing effect is original and the entire picture fully worth while. R. W. B.

"The Tigress"

Broadway Star Feature. By Wm. Addison Lathrop. Directed by Lorimer Johnston

Nelga Petrona Julia Swayne Gordon
Ivan, at 7 Bobby Connelly
Ivan, at 20 Garry McGarry
Judith Harmon Zena Keefe
Jim Harrigan Leo Delaney
Tim Rooney George Stevens
Mrs. Renton Katherine Franken
Osp Petrona Frank Holland
Judge Harmon Harry English

A thriller from the word go. Not only has a punch but several of them. Miss Gordon is again seen in a character well adapted to her talents. She is supported by a strong and well selected cast. Through the entire story runs a vein of human sympathy for the mother who lost her child. This feature, I am sure, will meet with the approval of those "fans" who are looking for breathless action and sure fire melodrama. C. E. W.

"The Woman Next Door"

George Kleine Co. By Owen Davis. Featuring Irene Fenwick

Jenny Gray Irene Fenwick
Mrs. Grayson Camille Dalberg
Cecilia Della Connor
Mr. Whittier Richie Ling
Jack Lake Lawson Butt
Tom Grayson Ben Taggart
Mr. Grayson Albert Andruss
Commandante John Nicholson

The charming and delightful Irene Fenwick at her best. A lovable character is portrayed, that carries the audience with her from start to finish. A story that contains all the human interest in the life of a guiltless woman whose character has been blackened, the happy outcome and the punishment of the guilty ones. The photography is good, and the scenes are perfect. Direction all that could be asked for. Miss Fenwick's acting and facial expressions are sweet and pleasing and she is supported by a capable cast of film favorites. You will all like "The Woman Next Door" and feel for her in her trials and tribulations. C. E. W.

"The Little Dutch Girl"

World Film Corporation. Five Parts. Featuring Vivian Martin

Little Dutch Vivian Martin
Lise, Village Belle Dorothy Fairchild
Mother Krauz Julia Stuart
Lionel, an Artist John Bowers
Jean, Woodchopper Chester Barnett
Old Gardner W. J. Gross

Dainty, charming Vivian Martin at her best in a film story that is just full of pathos. The quaint story is

capably portrayed by an excellent cast, special credit being awarded Chester Barnett and W. J. Gross for work far above the ordinary. It is a photo-play especially well adapted to the art of Miss Martin and seldom has she been seen in a role more suited to her. The photography is good, the direction good, while the scenes, both interior and exterior, are of the very best. Taken altogether this is a feature that we all will enjoy and one that you should not fail to see.

"The Ringtailed Rhinoceros"

Lubin V-L-S-E Feature. Four Parts. Featuring Raymond Hitchcock

John Carter-Carter, Raymond Hitchcock
Marybelle Flora Zabelle
Billie Raymond Hackett
Mr. Loring Herbert Fortier
Mrs. Loring Ida Waterman
The Secretary Arthur Matthews
Grouch Edward Metcalf
Prime Minister William Boyd

Truly "A Riotous Farce Comedy," with some of the finest film work ever done by a stage star in the movies. It is a "dream" play but done with a new touch and in such a way as to make it extremely humorous. Our old friend of the comic opera stage makes us laugh as loud and as long on the screen as he never fails to do on the boards, and you will greatly enjoy this fine feature comedy. Four-part comedies are hard to produce and few of them are really good, but this one is a real comedy, not relying on slap stick methods to produce laughs. This in itself means a great deal to "fans" who have been overburdened with un-original comedies of the rough-and-tumble variety. The Lubin Company has just cause to be proud of this effort and you will thank them for producing it. See it by all means and I enjoy a real hearty laugh. Forget your cares and troubles by viewing the best comedy feature that has recently been filmed. R. W. B.

Drawing The Line

American

Two Reels. Released August 23, 1915

Edith Latimer Vivian Rich
Billy Moore Walter Spencer
Fred Harris Jack Richardson
Billy's Mother Lillian Buckingham

Billy Howe and Fred Harris both love Edith Latimer. Billy's father has been convicted of theft, and his son struggles along trying to overcome the stigma of his father's reputation. Harris uses this to his own gain. He makes it an entering wedge in winning Edith's affections, and later, queers his rival with the grocer, who has given Billy a chance in the store. Desperate, Billy rifles the grocer's till and escapes to New York. Six years pass. Billy is the keeper of an underworld resort. One evening Lulu, a demi-mondaine, enters with an intoxicated man whom Billy recognizes as Fred Harris. Howe learns that Fred has been "going the pace." Fred drops a note from Edith, reproaching him for his long absence and silence. Billy determines to visit Edith and tell her the truth about her lover. He finds his former sweetheart blind. She is alone in the world, and has entrusted to Fred an invention of her father's her sole legacy, which she presumes he is trying to market for her in New York. He has been liv-

ing upon Edith's funds, until they are almost exhausted. Billy encourages Edith to believe that Fred will return in a month, having disposed of the invention. He places the blind girl in the hands of a skillful doctor, and hurries back to the city. Billy hunts up Fred and compels him to take a drink cure. Fred is completely restored. Billy hands him \$1,000, and tells him to go home to Edith with the news that the invention is sold. Meanwhile, Edith's sight has been restored. The lovers are happily reunited. But Billy turns back to the old life which now is more irksome to him than before.—A. P.

"Mortmain"

With Robert Edeson
To be released September 6th

"Mortmain," a picturization of Arthur C. Train's story of the same name, produced under the direction of Theodore Marston, will be the next Vitagraph Blue Ribbon Feature to be released through the V-L-S-E, the announced date being Monday, September 6th. "Mortmain" will be one of the biggest Vitagraph releases yet offered and not only excels in cast and interest of story, but employs in its realistic presentation the most complete technical demonstration of a surgical operation ever seen in pictures. The grafting of a hand on a living human arm is so complete in every smallest detail as to excite the wonder and admiration of some twenty-five surgeons from the various Greater City hospitals, who were invited to witness a private showing of "Mortmain" in the projection room at the Vitagraph Studios. So strongly impressed were the surgeon guests of the Vitagraph Company by the absolute accuracy and completeness of the operating room, with its, to them, familiar furnishings and up-to-date appliances, including rolling tables, instrument racks, bandage jars containing the wet bandages used in modern surgery, the latest surgical and copper sterilizer, their wonder grew that such a scene could possibly be staged in such a prosaic place as a motion picture studio, until the announcement it had been directed under the personal direction and supervision of Prof. Sig Stark, the newly appointed head of the Vitagraph Scientific and First Aid Departments. In the purely technical parts, especially where the grafting of the arm takes place, Prof. Stark was the master hand that guided Robert Edeson, as "Mortmain," and Herbert Frank as Doctor Crisp, the operating surgeon. Mr. Edeson's support included, besides Mr. Frank, James Morrison, Donald Hall, Edward Elkas, Muriel Ostriche and Karin Norman, in the principal parts, a cast of players well suited to the requirements of each individual book character.

Cub Comedy

"Jerry and the Gunman"

A comedy in one reel featuring George Ovey, the funniest man in America. Produced by David Horsley and directed by Milton H. Fahney. Released September 9th on the Mutual Program.

Jerry George Ovey
Dead Shot Dick Jefferson Osborne
Mr. Goodrich Louis FitzRoy
Sheriff Gunning R. Jackson
Doctor Arthur Mund
Mrs. Goodrich Janet Sully
Jessie Goodrich Goldie Colwell

Mr. Goodrich, Mrs. Goodrich and their pretty daughter, Jessie, arrive in a small, wild and wooly Western

town just as a bad man is shooting up the place. Dead Shot Dick enters and protects the Easterners.

Dead Shot Dick is a gunman at loggerheads with the law's forces. Sheriff Gunning posts a notice offering a reward of \$1,000 for his capture. Dick sees the notice and compels the sheriff to eat it.

As monarch over all he surveys, Dick has no hesitancy in interrupting the spooning match of Jessie and Jerry, the latter having made quite a hit with the pretty Easterner. Jerry is peeved and sets out for revenge.

The Goodriches leave for home and invite Dick to visit them. Dick accepts and arrives in the East a few days later with Jerry on his trail. Both pay marked attention to Jessie. Dick orders Jerry out of the way. Jerry refuses, and in the tilt that follows the lordly one is vanquished.

The doctor is called to attend Dick. In the midst of the treatment Dick revives, grabs his brace of six shooters, and shoots up the room. Jerry coming in for an extraordinary share of attention in commemoration of past performances. Dick compels him to swap clothes, then continues on his rampage. At an opportune moment, Jerry, who has followed, applies a club to the head of Dick, who falls into dreamland. In Dick's pocket Jerry finds a copy of the notice offering the \$1,000 reward for Dick's capture. With visions of the big reward Jerry ties a rope to the ankles of the prone gunman, drags him to jail and turns him over to the authorities who pay the \$1,000.

The sight of the \$1,000 leaving his hands is too much for the judge, however, and he arrests Jerry on the charge of carrying concealed weapons, convicts him, deprives him of his hard-earned reward and then puts him in a cell with Dick.

Mutual Daily Releases

(Independent.)

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

Licensed Daily Releases

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

Universal Daily Releases

(Independent.)

Monday—Imp, Sterling, Victor.
Tuesday—Big U, Gold Seal, Nestor.
Wednesday—Animated Weekly, Eclair, L-KO.
Thursday—Big U, Rex, Sterling.
Friday—Imn, Nestor, Victor.
Saturday—Eclair, L-KO, Rex.

Record of Current Films

Mutual Program

Monday, August 23, 1915.

AMERICAN—Drawing the Line (Two parts—Drama).
FALSTAFF—Gloriana's Getaway (Comedy).
KEYSTONE—Title Not Yet Announced.
RELANCE—Farewell to Thee (Drama).

Tuesday, August 24, 1915.

BEAUTY—His Mysterious Profession (Comedy).
MAJESTIC—The Little Cupids (Comedy—Drama).
THANHOUSER—Snapshots (Two parts—Comedy).

Wednesday, August 25, 1915.

AMERICAN—
BRONCHO—Pinto Ben (Two parts—Drama).
RELANCE—Editions De Luxe (Drama).

Thursday, August 26, 1915.

CUB—Jerry's Busy Day (Comedy).
DOMINO—Subject not yet announced.
MUTUAL MASTERPICTURE—M. Lecoq (Thanhouser—Four parts—Drama).
MUTUAL WEEKLY—Number 34, 1915 (News).

Friday, August 27, 1915.

AMERICAN—Mixed Wires (Comedy—Drama).
FALSTAFF—That Poor Damp Cow (Comedy).
KAY-BEE—Subject not yet announced.
MAJESTIC—Subject not yet announced.

Saturday, August 28, 1915.

BEAUTY—Uncle Heck, By Heck (Comedy).
RELANCE—A Bold Impersonation (Two parts—Drama).

Universal Program

Monday, August 23, 1915.

BROADWAY UNIVERSAL FEATURE—Mrs. Plum's Pudding (Five parts—Comedy—Drama).
NESTOR—His Lucky Vacation (Comedy).

Tuesday, August 24, 1915.

GOLD SEAL—Extravagance (Three parts—Society—Drama).
IMP—Billy's Love Making (Comedy).
REX—The Cad (Drama).

Wednesday, August 25, 1915.

ANIMATED WEEKLY—Number 181 (News).
L-KO—Mr. Flirt In Wrong (Two parts—Comedy).
VICTOR—The Chimney's Secret (Drama).

Thursday, August 26, 1915.

BIG U—The Mystery of the Tapestry Room (Three parts—Detective—Drama).
JOKER—A Case of Beans (Comedy).
LAEMMLE—No Release. Replaced with Extra Joker.
POWERS—Seeking An Inspiration (Comedy).
—The Best People on Earth (Educational).

Friday, August 27, 1915.

IMP—Dr. Jekyll and Mr. Hyde (Two parts—Mystery—Drama).
NESTOR—His Egyptian Affinity (Comedy).
VICTOR—The Box of Bandits (Comedy).

Saturday, August 28, 1915.

BISON—The Social Lion (Two parts—Drama).
JOKER—The Bravest of the Brave (Comedy).
POWERS—She Loved Them Both (Drama).

General Program

Monday, August 23, 1915.

BIOGRAPH—Twice Won (Drama).
ESSANAY—Does the Woman Forget? (Drama).
KALEM—The Barnstormers ("Broadway Favorites"—Special—Four parts—Drama).
LUBIN—The Spark and the Flame (Drama).
SELIG—The Girl with the Red Feather (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 67, 1915 (News).
VITAGRAPH—The Cub and the Daisy Chain (Comedy).

Tuesday, August 24, 1915.

BIOGRAPH—Mister Paganini (Special—Two parts—Drama).
ESSANAY—Hearts and Roses (Special—Three parts—Drama).
KALEM—Ham and the Experiment ("Ham & Bud" Comedy).
LUBIN—Dog-Gone Luck (Comedy).
—The Victorious Jockey (Comedy).
SELIG—The Doughnut Vender (Drama).
VITAGRAPH—From the Dregs (Special—Two parts—Drama).

Wednesday, August 25, 1915.

EDISON—Clothes Make the Man (Comedy).
ESSANAY—The Fable of "The Roystering Blades" (Comedy).
KALEM—A Double Identity (Episode No. 6 of "The Mysteries of the Grand Hotel") (Special—Two parts—Drama).
LUBIN—A Species of Mexican Man (Special—Three parts—Drama).
VITAGRAPH—A City Rube (Comedy).
—Perils of the Baltic (Educational).

Thursday, August 26, 1915.

BIOGRAPH—His Birthday Gift (Comedy—Drama).
ESSANAY—The Drug Clerk (Western—Comedy).
LUBIN—Under the Fiddlers' Elm (Special—Two parts—Drama).
SELIG—The Strange Case of Talmal Lind (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 68, 1915 (News).
VITAGRAPH—The Good in the Worst of Us (Drama).

Friday, August 27, 1915.

BIOGRAPH—The Sheriff's Baby (Drama—Biograph—Reissue No. 12).
EDISON—The Slavey Student (Special—Three parts—Comedy—Drama).
ESSANAY—Her Return (Western—Drama).
KALEM—A Battle of Wits (Alice Joyce—Reissue—Drama).
LUBIN—The Mirror (Drama).
VITAGRAPH—The Wardrobe Woman (Drama).

Saturday, August 28, 1915.

BIOGRAPH—The Need of Money (Drama).
EDISON—Matilda's Fling (Comedy).
ESSANAY—Rule Sixty-three (Special—Two parts—Drama).
KALEM—Train Order Number 45 (Episode No. 42 of the "Hazards of Helen" Railroad Series) (Drama).

LUBIN—Billie Joins the Navy (Comedy).
 SELIG—The Master of the Bengals (Jungle-Zoo Wild Animal Drama).
 VITAGRAPH—The Tigress (Broadway Star Features — Special — Three parts—Drama).

Miscellaneous Program

AMERICAN AND EUROPEAN FILM COMPANY

July—The New Evangeline (Drama).

AMERICAN CORRESPONDENT FILM CO., INC.

July—The Battle and Fall of Przemysl (Four parts—Topical).

CENTRAL FILM COMPANY

August—The Eastland Disaster (Topical).

COSMOFOTOFILM CO.

July—Liberty Hall (London—Four parts—Drama).

DRA-KO FILM COMPANY, INC.

August—York State Folks (Four parts—Drama).

FOX FILM CORPORATION

July—The Devil's Daughter (Drama).

FROHMAN AMUSEMENT CO.

August—Just Out of College (Comedy).

GREAT NORTHERN FILM CO.

July—The Heart of Lady Alaine (Four parts—Drama).

August—The Doctor's Secret (Drama).

K. & R. FILM CO., INC.

July—Silver Threads Among the Gold (Drama).

METRO PICTURES CORP.

July 26—The Second in Command (Quality Drama).

Aug. 2—Sealed Valley (Drama).

Aug. 9—The Vampire (Popular Plays and Players—Drama).

Aug. 16—A Royal Family (Columbia—Drama).

MIRROGRAPH CORPORATION

July—All for a Girl (Five parts—Drama).

N. C. M. P. INC.

July—With the Fighting Forces of Europe (Topical).

PARAMOUNT PICTURES CORP.

Aug. 2—Rags (Famous Players—Five parts—Drama).

Aug. 5—Sold (Famous Players (Drama).

Aug. 9—Secret Orchard (Lasky—Five parts—Drama).

Aug. 12—Nearly a Lady (Morosco—Bosworth—Five parts—Drama).

Aug. 16—Marriage of Kitty (Lasky—Five parts—Drama).

Aug. 19—The Helene of the North (Famous Players—Five parts—Drama).

Aug. 23—The Heart of Jennifer (Famous Players—Five parts—Drama).

Aug. 26—Majesty of the Law (Morosco—Bosworth—Five parts—Drama).

PARAMOUNT TRAVEL SERIES

The Panama Canal of Today.

Tropical Birds and Animals.

Motoring, Cuba and Jamaica.

Capturing the Lordly Tarpon.

Banana and Pineapple Growing.

Water Sports at the Equator.

Capitol of S. A., At Washington.

The Snow Capped Andes Mountains.

Santiago's Famous Fire Department.

PICTURE PLAYHOUSE FILM COMPANY

July 15—The Pursuing Shadow (Five parts—Drama).

RANDOLPH FILM COMPANY

July—Where the Shriner Meets the Cowboy (Drama).

SING SING FILM COMPANY

July—Forty Years in Sing Sing (Three parts—Drama).

STERLING CAMERA & FILM COMPANY

August—The Game of Three (Five parts—Drama).

SUN PHOTO-PLAY COMPANY.

July—The Princess of Judia (Five parts—Drama).

THE PHOTO-PLAY RELEASING COMPANY

July—Sarah Bernhardt at Home (Two parts—Topical).

WORLD COMEDY STAR FILM CORPORATION

July 26—Pokes and Jabs in a Quiet Game (Wizard—Comedy).

Aug. 2—Pokes and Jabs in Mashers and Splashers (Wizard—Comedy).

Aug. 9—Pokes and Jabs in "Juggling the Truth" (Wizard—Comedy).

WORLD FILM CORPORATION

Aug. 2—Sunday (Lederer Drama).

Aug. 9—The Stolen Voice (Brady Drama).

Aug. 16—The Little Dutch Girl (Shubert Drama).

Aug. 23—The Master Hand (Premo—Drama).

Aug. 30—The Renegade (Armstrong—Drama).

V-L-S-E, INC.

Aug. 9—Chalice of Courage (Vita-graph—Six parts—Drama).

Aug. 16—The Ring Tailed Rhinoceros (Lubin—Four parts—Drama).

Aug. 23—House of a Thousand Candles (Selig—Six parts—Drama).

Aug. 30—Tillie's Tomato Surprise (Lubin—Five parts—Drama).

GEORGE KLEINE

June—The Commuters (Five parts—Drama).

Sept. 1—The Woman Next Door (Drama).

New York Letter

(Continued from page 9)

boxes will be sold on subscription, but a few will be held for public sale so that hastily arranged film parties may obtain the exclusive accommodations they desire. The opening bill at the Knickerbocker will consist of the following photo-plays: Raymond Hitchcock in "My Valet," with Mack Sennett, Mabel Normand and Fred Mace, directed by Mr. Sennett; Douglas Fairbanks in "The Lamb," directed by D. W. Griffith; and Frank Keenan in "The Coward," directed by Tom Ince.

One and two-reel comedy and dramatic productions of the National Film Corporation will be released on the Criterion program, reorganization of which was effected in New York the past week through the purchase of the assets, trade name and good will of the old Criterion by S. L. Newman of New York and Lee Sonneborn of Baltimore. With the completion of the deal negotiations were closed at once by William Parsons, president of the National Film Corporation, for releases on the Criterion program beginning the first of September. Twenty-four reels of one and two-reel dramas and comedies are complete at the National studio in Hollywood, California, and are ready for shipment to New York.



The Perils of Movie Folks

Prominent in Photo-Play World

LIKE all actresses—and some other ladies—she paints. But, unlike the common or garden variety, she is versatile in her painting as in everything else, as can be seen by the accompanying illustration. Mae Hotely is adept in all branches of the painting art, from grease-paint to whitewash. In her home at Jacksonville, Florida, she spends her spare time painting the chicken coop, garage and the portraits of friends. On the road she confines her brush activities to that cheerful countenance of hers which has done so much to make Lubin comedies the delight of film fun lovers. And, speaking of the "coop," she is a chicken fancier—beating her husband, Arthur Hotaling, to it—and her black Orpingtons have taken several prizes at poultry shows in Florida.

Mae Hotely's ambition is to be a dramatic player, but they won't let her. She first made good in comedy photo-plays, and women who can be really funny are too scarce to be let escape, once they are discovered. In the last three years with the Lubin company, she had just one chance at a dramatic part. It was in "The Mountain Mother," a two-reel Lubin,



Miss Hotely as "Queenie" of the Nile

the company leaves Jacksonville for one of the beach or mountain resorts, or to work in the home studio in Philadelphia, Mae Hotely can have the dining-room, bedrooms, kitchen, and a few less important apartments in marching order by the time her Lord and Master has found his hat! Everything folds up and fits into its case, which has its own use also—becoming a tabouret or a piano stool in a moment under her ingenious manipulation. She has two automobiles, of the Oakland brand, and knows more about their parts than the inventor. As is proper in a comedienne, she wears the same smile when on her back beneath a refractory motor as when lolling mid the cushions on her way to Mandalay. She does not affect overalls—nor has she ever been photographed in them before—as they are strictly a part of the domestic life of Miss Hotely. Being cast in a photo-play scream once wherein she had to wear overalls, she took such a liking to them that they are the adopted house-dress of the mistress of the Hotely mansion ever since.

The accompanying photograph of Mae Hotely as "Queenie" the "Serpent of the Nile," proves that away from her overalls she is both fem-

inine and beautiful, when occasion for her appearance out of character arises. But thoroughly earnest in her work, whatever it may be, she does not approve half measures. So long as it is her fate to play comic character parts, she does not care how ridiculous the costume, nor how ugly it makes her. She is the first woman to adopt the "sloo-foot" Regals a la Chaplin, and gets away with some comedy hops and waddles in them that actually have made the camera man laugh.

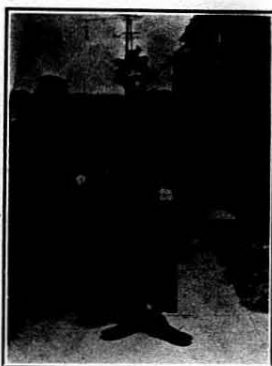
She is a member of the Lubin comedy company directed by her husband, Arthur Hotaling, and featuring Billie Reeves. She speaks French and German, and has taken up English since Reeves joined last spring, and at present writing is able to understand and make Billie understand about one word out of every eight hundred. She is a good cook, we know, because E. W. Sargent, who writes the scripts for her hubby's company, says so—and he's one particular feller when it comes to dinner time—and place.

Mae Hotely also plays the piano and phonograph, knows the names of all the different golf sticks, and can



An artist in make up; Miss Hotely is equally as good at painting fences

and she made good; but the comedies were awaiting her—and so back she went. She is a home lover, and has rebuilt most of the family property so that it is strictly portable. When



Because of her stage feet Miss Hotely is sometimes known as Charlie Chaplin's sister

swing one equal to Ex-President Taft. As to her age—well, how old are all the leading actresses you know? What? Oh, uh—hum, yes. Well, she's just about that too.

New Quarters Opened at New York to Handle David Horsley Production and to Exploit it on Big Scale

The offices of the general manager and the publicity department of the Centaur Film Company have been moved from Bayonne, N. J., to 46 W. 24th Street, New York City.

The change in location was made to handle more expeditiously the vast amount of business incident to the increase in the productions of David Horsley, who is at the head of the Centaur Film Company and the Bostock Jungle and Film Company, the entire output of which goes through the Mutual Film Corporation.

Previous to his alliance with the Mutual Mr. Horsley released but one single-reel comedy a week. Under his present arrangement, however, he will release four brands. At this time he is releasing weekly a single-reel comedy under the brand name of Cub Comedy, in which George Ovey,

who in the space of three months made a big name for himself as a comedian, is featured. Milton Fahrney is director.

About the middle of September Mr. Horsley will release his first animal picture, which will be in two-reels and feature the famous Bostock aggregation of performing animals. Late in September the first of the Horsley three-reel subjects will be released and this will be followed by the first Horsley Mutual Masterpiece in four reels. Broadway stars will be presented in these films.

The one, two and three-reel pictures will be filmed at Mr. Horsley's new studio in Los Angeles, which is well provided with facilities to accommodate these companies. The masterpieces will be made at the Centaur Studio in Bayonne.

The best available material to make these releases of exceptional quality has and will continue to be secured. In addition the pictures will be backed by a big plan of exploitation carried on from the New York offices.

Marie Dressler's New Photo-Play

"I shall always consider August 4th the luckiest day of my life," remarked Marie Dressler on her return to town yesterday, "because on that day I not only won every point in my suit to prove my half ownership of 'Tillie's Punctured Romance' from the Keystone Company, but on that same day I also completed my new picture, 'Tillie's Tomato Surprise,' which in partnership with the Lubin Company I shall release some time in September. Both Acton Davies, the author of my new play, and myself pride ourselves on the fact that in spite of 'Tillie's Tomato Surprise' being a five-reel comedy, you will not find in it either a policeman, a syphon, a telephone or a revolver, and anyone who has ever seen a comic moving picture will realize that in avoiding these features we have attained at least some feat and are going to give the public something new in the line of vegetables, if not of photo-plays."

"IN ANSWER TO YOURS—"

MODENA, PA.—"Through the Clouds" was an Apex feature release. Marie Dressler finished work at Lubin's about the 12th of August. Only one production was made with her, but it is in several reels. Joe Jackson, the "tramp cyclist comedian" is probably the party you mean. He has played the Keith circuit several times, and will join the Keystone Film Company immediately for two years' continuous work, it is announced.

JOLLY JASPER.—Thank you for your appreciation. We know nothing of Mr. Mels' domestic affairs—he may be married—and then again, he may not. The J. M. Solomon you mention is the same. We don't know why he wears "low neck shirts" unless it is because he has a beautiful throat and wants it known. Other questions answered by mail.

W. E. MAIR.—Camille Barr was the "trusty" who acted as Warden's clerk in the penitentiary scenes in "The Failure" (Reliance-Mutual Masterpicture.) He is an old Bio and Keystone comedian. Crane Wilbur has gone West to join the NYMP forces. Darwin Karr is now with Essanay.

BEATRICE B.—"The Silent Voice" and "The Stolen Voice" are two different productions altogether. The former features Frances Bushman and is a Quality-Metro release, while the latter features Robert Warwick, and is put out by Brady-World Film Corporation. The George Majeroni who plays "Dr. Van Gahl" in the latter, is a well known stock actor. He has appeared in many feature films of late, however.

P. O. Y. L. O.—The four-reeler, "Ambition," featuring Charles Chaplin, to which you refer, is not a regular release we find. It is a combination of old Chaplin-Keystones gotten together by a Philadelphia exchange man. Parts of "His New Profession," "The Property Man," "Caught in a Cabaret," "The Champion," and other Chaplin films have been pasted up until a four thousand foot film showing Chaplin trying his hand at all sorts of trades, from waiter to master-baker, has been made, and prints made up for release, bearing new leaders, and the title "Ambition."

D. C. BERNADETTE.—Welcome, stranger! Neither Rose Taylor nor Julia Swayne Gordon is the mother of the Talmadge sisters. Mrs. Margaret Talmadge is and as far as we can discover, she is not an actress. The National Film Corporation is a new concern, and announces it will release on the new Kriterion Program. We do not believe Little Mary gets soused, and you are undoubtedly correct in naming the next stop for "people who say such things"—purgatory. We might suggest a better—final abode—but with purgatory as a flag station on the way!

DE HAAN, JR.—Winifred Greenwood was Grace, the stage-struck girl in "The Understudy" (Selig). Howard Hickman was Juan in "Under the Black Flag" (Gold Seal). In "Some Nerve" (Keystone) George Nichols was the nervy gent who flirted with Sterling's wife. He (Nichols) has been with Biograph, Lubin and other companies. He was one of the first Bio directors. Hazel Ruckham is with the National Film Corporation.

MISS ISSEL.—Owen Moore has been working with Keystone of late, but

is now in Fine Art Films, which is a Griffith product to be released on the new Triangle program. In "Diogenes Weekly No. 23" (Biograph), Camille Barr was the gent with the lantern. Margarita Fisher played Topsy in Imp's "Uncle Tom's Cabin."

L. H., DELAWARE, O.—Edna Goodrich has gone West to join the Lasky producing forces. She just returned from Europe. Allan Dwan will direct for Triangle in that company's Eastern studio, which will be in Fort Lee, N. J. Miss Vedah Bertram was one of the first of Broncho Billy's leading ladies. She died in California a few years ago. Evelyn Selbie worked in the company in 1912, 1913 and 1914.

KID DELANEY.—A few of the famous fat comics in films are Hughey Mack, Roscoe Arbuckle, Babe Hardy, James Lackaye, Kate Price and Sylvia Ashton. There are others, but we can't recall them at this short notice.

ED. STAFFAN.—Jack Pratt played the Count Gastrone in "Billy In Armor" (Gem). Ella Hall was the Cripple in "The Blood Brotherhood" (Rex). Neither of these companies are active now. Isabelle Rea was with Kalem in 1913. Richard Buhler is with Lubin now.

SKEPTICAL THOMAS.—You mustn't believe all the press agents write of photo-play stars. We do not find that either Lillian Walker or Irene Hunt were in any great demand previous to their debut in motion pictures. The former did chorus work and small "bits" in musical "tabs." The latter essayed a single act in vaudeville small time around New York without marked success, before she broke into the Reliance studio. Her "Aeroplane Girl" activities, which you mention, extended over a period of less than two weeks, and ended when Lila Cotay, the real flying lady recovered from a slight indisposition.

KATE, PLEASANTVILLE, N. J.—Augustus Carney is now at liberty. Alkali Ike was his creation when with Essanay. We don't know what

has become of Jean Darnell, formerly of Thanhouser, but believe she married out of the profession some time ago.

D. C. BERNADETTE.—What! In again? If we ever hear of Blanche Sweet, Mae Marsh or the Gish girls "combing their hair neat," you shall certainly be informed. Personally, the fluffy, careless mode of hair-dressing, appeals to our artistic sense—therefore we shall take pains not to suggest any change to the ladies mentioned. Perhaps 'twould not hurt Walthal's or Dunaew's appearance to have a hair-cut—why not write them about it? J. Farrell MacDonald was Mary Pickford's father in "Rags" (Famous Players). Marshall Neilan was her "cute little lover." Scenes (exterior) in "The Puppet Crown" were taken in California. Can't tell you when the "Birth of a Nation" will play in Washington, but it is expected in Philadelphia at the Forrest some time in the fall. You're welcome.

FLOSSIE C. P.—What is? Only once a week? Be more explicit and we'll like you better. "The Awakening" is a title used by Selig, American, Powers and Rex. Which will you have? The K-B "Shorty" is Jack Hamilton. He has been with that company since its inception and previous to that with Bison 101.

Mrs. B.—Howard Hickman was Ed in "An Academy Romance" (Powers) and is now with NYMP. His wife is Bessie Bariscale. Bennie Zeidman is Western editor of the new Griffith press sheet. It is called Fine Arts Films Press News. Write him at 4500 Sunset Blvd., Los Angeles, for copies. Don't know where you may witness a picture which portrays a childbirth—it is not being done this season—in the studios.

CLAUDINE D.—Oh, Yeck! \$1000.00 a week is considered ample remuneration for playing leads in pictures. Some stars have been known to struggle along on a dollar or two less! Phillips Smalley's wife's name? Certainly. Mrs. Phillips Smalley.

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Playing Professor STILLITER
"The Goddess"

Katherin Franek
CHARACTERS

Billy Billing
CHARACTERS

Evart Overton
LEADS

"GET THE BEST ALWAYS"

Studio Gossip

(Continued from page 12)

race took place on the Chicago two-mile board track auto speedway, and the one on which the world's 100-mile record was broken a few days ago by Resta, in his Peugeot. The coward has practically overcome his fear, but wishes to put himself to a final test by entering a race. Richard Travers takes the part of the man afraid. Wallace Berry and several other Essanay actors were participants in the race. Travers went around the track at break-neck speed with the other cars in close pursuit. He made ten miles in sixteen minutes and twenty-eight seconds.

* * *

Old Mother Nature, ordinarily such a grand co-operator with the moving picture producer, apparently wants diversions as much as the next one, for she recently played a trick on Director Frank Lloyd at the studio of Pallas Pictures that caused no end of inconvenience. In one of the interior "sets" for Maclyn Arbuckle's latest starring vehicle, "The Reform Candidate," a certain potted plant occupied a conspicuous position. This set was used in several scenes, and then work was transferred to other "sets," work being continued here for several days. At the end of that time Director Lloyd returned to the first "set" and at the first glance gave one gasp of horror. The height of the potted plant, apparently some quick growing variety, had increased in the meantime fully seven inches.

Inasmuch as the plant had already been established in the earlier scenes, it was obviously impossible to use it

now that it was grown. On the other hand it would be impossible to substitute another plant for the difference would be detected at once by any audience. The only thing Director Lloyd could do was to order "re-takes," meanwhile remarking audibly in the Scotch accent he assumes when he feels good: "Ah dinna mind the re-retakes, but Ah hate to theenk a scr-r-r-raggly wee posie could mak such tr-r-rouble."

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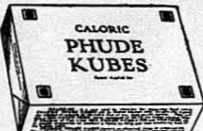
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Vol. 1

PHILADELPHIA, SEPTEMBER 11, 1915

No. 25

Miss Ruth Boland's Opinion of Scenarios

By H. O. STECHNAN

Of inestimable importance is the scenario to the production of a photoplay, according to Ruth Boland, who has been a Balboa star for a year. Before that time, she was a screen favorite of the first magnitude for a long while. As a result of this experience Miss Boland has played in hundreds of Cinema productions; wherefore, she is in a position to know what she is talking about in reference to the importance of the scenario.

"The idea of anyone being able to write scenario is preposterous," says Miss Boland. "I can understand how persons without training or technique may be able to conceive stories and plots from which photoplays can be developed. But the scenario is something far different than a mere story or plot. Your magazines and libraries are chock full of picture-play material; but I doubt if many of them contain an original photoplay scenario.

"This literary form is so new that it is still in something of a formative state. By literary, I do not mean fine writing. The experienced screen writers are improving it—making it more comprehensive—right along. As it appeals to me, the photoplay scenario is more like a set of working-drawings than an architect makes than anything else. For interesting reading, you would hardly pick up a scenario to while away an hour, although it might contain the most fascinating story imaginable. In the same way, one would scarcely look at plans for buildings.

"The scenario is really the guide to the many people who enter into the production of the photoplay. As in the case of erecting a large structure which requires excavators, teamsters, bricklayers, carpenters, plumbers, electricians, painters, etc., so there enter into the filming of a photoplay, actors, director, scene painters, stage carpenters, cameraman, the laboratory force, assembly department and a lot of others—all of whom look to the scenario for their directions."

Miss Boland's notions about scenarios are very definite. She says that the more explicit a script, the fewer the chances for a poor screen production. Hence, it goes

without saying that unless a photoplay writer has actual studio experience he will not be able to "step out" an accurate scenario. When the script is handed to the director, every detail should be provided for in the essential development of the photoplay.

"I do not mean that the director or players should be forbidden to use their own intelligence, in case some happy variation suggests itself. Far from that, for I have seen many instances where spontaneous changes have proved effective additions. But the general trend of the story should never be left for shaping in production, as is the case in some amateurish scripts.

"In my opinion the photoplay scenario needs to be even more exact than the script for a spoken production. Why? Well, when a piece is filmed, that is the way it goes to the people night after night, as long as the celluloid record lasts. But on the stage, a change can be made in a production whenever it is deemed advisable. Hence, every point about a photoplay should be carefully thought out in advance, for once photographed no improvements are possible.

"That is why one can hardly expect an inexperienced person to write a good scenario. You may get some sort of an idea from books, but it is actual work in a studio that alone fits a person for the work. You would hardly look for one who had never studied architecture or had experience in the building trades to be able to prepare plans from which workmen could intelligently put up a building. The same applies to the making of picture plays.

"I never appreciated the value of good scenarios thoroughly until the Balboa Company filmed the "Who Pays?" series, in which I played the leads. The twelve stories were carefully developed to the minutest detail, so completely that there were very few, if any, departures from the scripts. Will M. Ritchey, Balboa's scenario editor, is responsible for the entire lot, and they stand as a monument to his ability."

Miss Boland considers that in the future the company that turns out the best picture plays will give first consideration to its scenario department. It used to be that any sequence of events with a few thrills thrown in and a punch here and there would hold the audience's attention. But moving picture patrons are demanding convincing stories more and more.

"I used to write so-called 'Westerns.' They were episodic—a series of pictures, so to speak. That sort of thing won't go today. Stories have to hang together and the things that happen must be motivated. Besides being able to build a plot, the scenario writer must know how to put it on paper intelligently. That is why the untrained person has scant chance for success. A mere desire to write picture plays no more suffices than the wish to be a lawyer or a physician. Screen authorship is becoming more and more of a profession each day.

"As we have great novelists, essayists and dramatists today, I believe in the future we will produce great photoplay-writers. Not men who merely work over old ideas, mind you; but those who create vital stories which will gain their original and most striking interpretation on the screen. It has depths which have not yet been sounded. They will not detract from other modes of expression. But to get them, we must first have the material. Where find it, save in the scenario? No matter how wonderful the actor or producer, unless he has a vehicle to work with, he cannot exemplify his art. Occasionally, an actor or a producer may write his own pieces for the screen, as some have done for the stage. But in the last analysis the truly big things of the cinema's future will be composed by persons who devote themselves to the writing end. Screen authorship requires a high order of talent. I am not speaking of the succession of scenes ground out over night and tagged a scenario. I mean the scenario that will visualize subjects of real interest and problems worthy of serious consideration."

"THE GREAT RUBY"

(LUBIN)

Directed by Barry O'Neil

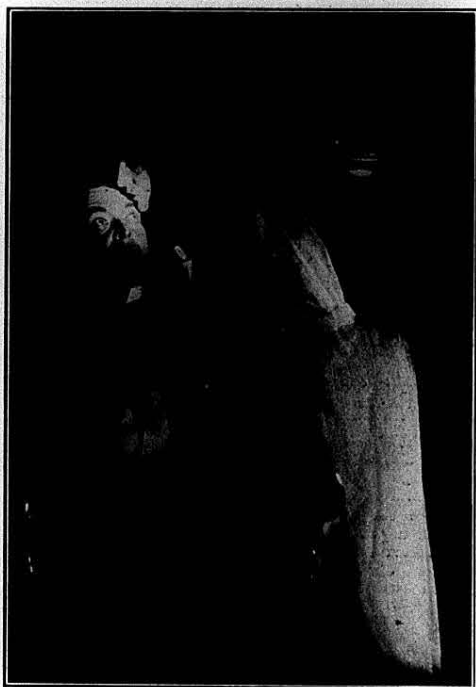
Scenario by Clay M. Greene

By George Miller

PROLOGUE

The Greatest Ruby in all the world, a wedding gift of the great-grandfather of Prince Kasim, is stolen from the bride on her wedding night by a marauding Rajah and carried off. When the English conquered India, the Ruby came into possession of General St. Edmunds, and descended from him through two generations, finally being offered for sale through Sir John Garnett, a wealthy jeweler.

I.
SOCIAL recognition is generally supposed to be within the grasp of any aspiring person, whether blest with noble origin or otherwise—if the applicant is well endowed with earthly goods. The almighty dollar has paved the way for many a multi-millionaire, whose ancestors labored among the lower castes, and money has been the elevator which has lifted more than one dignified dame with common birth to the highest floor in the palace of social distinction.



Lady Garnett in her sleep

Sir John Garnett, after several years of effort, had arrived at the conclusion that the law of averages is often composed of exceptions which render the basis of general supposition inaccurate to a fault. Stretched out in a plush reclining chair, Sir John was at ease with the world; his palatial residence was trimmed with the richest tapestries and the finest interior decorations that his gold could buy, and everywhere the lavish arrangements were indisputable evidence of the Midas-like touch which transformed unattractive things into indescribable loveliness. As the knight of Garnett Hall continued his reveries, his mind became centered on the problem which was confronting the family at this time. To be handed a complimentary knighthood in such a manner as John Garnett received his title, does not entitle one to all the social liberties and favors of the noble born. Garnett had found

out, much to his embarrassment and discomfiture, that the select class of the tight little isle of England is composed of those who have genuine blue blood coursing through their veins. His wife's ambition to climb the scale has been frustrated by the leading lights in society's realm, who constantly ignored them when preparing their lists of invitations to special functions; on the other hand, when the Lady Garnett was the hostess the invitations that were received by the select always were

politely but firmly refused. "I have spent a fortune in an effort to arise in society, but it is apparently a futile effort," mused the titled man aloud, "and those losses in jewelry are more than I care to stand."

The allusion to the losses in jewelry were explained a moment later when his wife came hurriedly into the room.

"Oh, John," she cried, with agitation and evident fear, "that beautiful diamond necklace which you gave me last summer has been stolen."

"Impossible!" he ejaculated, arising in haste to confront her ladyship.

"How could any one have taken it out of your room without being detected?"

"That is more than I can say," she replied hopelessly, "but then how were the other articles taken?"

During the past few months gems assessed at the valuation of thousands of dollars had been mysteriously removed from the private safe-like gem depository which stood in Lady Garnett's boudoir. The lady stoutly maintained that the articles had been stolen, but after a while Sir John, realizing how impossible a repetition of such actions would be, in consideration of the fact that a strong guard had been detailed around the estate, doubted the theory of his wife, which he termed fallacious and absurd. The climax came when the report of the precious necklace was presented to him. This incident precipitated a storm of wrath in the usual genial master of the Garnett millions, and after he had

curtly dismissed his wife, he became wrapt in thought.

"There is something very strange about this affair," he soliloquized, and then, as if struck by a brilliant idea, he continued, "I have it! I will have Detective Britt assigned to the case at once!"

II.

James Britt, the noted detective, and John Garnett were closeted together in the private office of the latter. His lordship, the wealthy jeweler who had bought a title, had concluded giving the details surrounding the disappearance of his wife's jewels.

"There is absolutely no clue that I can offer as to the whereabouts of the missing valuables," said Sir John despondently.

"Is your wife in good health and apparently free from worry of all kind?"

"As free as any human being can be," responded Garnett, "although it is a fact that she has a tendency to arise in the night and walk through the mansion while asleep."

"Ah, that is interesting," Britt stated, "that gives me a clue. These somnambulist inclinations may have something to do with the disappearance of the jewelry." Changing the subject somewhat, Britt continued: "By the way, have you heard that the 'Diamond Gang' is now back in London?"

"No, is it possible that the noted crooks have ventured so near the Scotland Yard?"

The detective nodded assent, and Garnett made the expected bid for information.

"Why are these notorious thieves willing to risk so much and come here?"

"There is only one solution that I have been able to make," replied the terror of criminals, "and that is that the recent newspaper reports that the Great Ruby is to be sold has acted as a magnet to draw them here."

"Yes, the present owners are going to dispose of the treasure. The famous gem is to be sold through our jewelry establishment."

"Why not buy it?" asked the man hunter jokingly, perceiving the millionaire's weakness for valuable articles of this sort.

"That is one thing that I cannot afford to buy," he replied, and after a moment's pause, continued, "At any rate, it would be foolhardy for me to secure the gem in the face of the circumstances surrounding the present mysterious disappearance of less precious stones."

"True," agreed the detective and, arising, he prepared to depart. "Just leave the matter to me and within a month I will have everything cleared up."

* * * * *

The "Diamond Gang" were assembled in their oriental trimmed den in a most secluded and unpretentious section of the world's metropolis. Seated at the head of the table which graced the centre

of the room, was the beautiful woman whose ability to dazzle the frivolous victims of her lure was a universally discussed subject. Countess Mirtza Charkhoff, as she was known, was the fortunate possessor of that type of beauty for which central Russia is noted. Alluring eyes and mouth, and charms that were irresistible, a heart that has no mercy for men's souls, and a personality which acted as a web to entangle lovers in its meshes, only to be cast off ruthlessly when a fresh whim led her elsewhere; no spider's web to capture an unsuspecting fly was ever woven with more ingenuity and care. As she moved her crimson lips to speak the hum of human voices subsided and the ticking of a miniature clock was the only noise that penetrated the silence.

"Comrades, listen," she began in a triumphant tone, which was moderated and ladylike, "I have located the ruby. This I did through the assistance of Princess Wedia, who is, as you are aware, the direct lineal descendant of the original owners." She paused and laughed softly. As if it were a signal for her confederates to renew their conversation, every one expressed his delight with the report. Plans were at once effected whereby the precious stone could be removed to the strong box of the "Diamond Gang."

"Hear me, I have a plan." The speaker was a tall, handsome man, known as Longman. He was desperately in love with the Countess and always willing to participate in the most daring pieces of work perpetrated. "I will pose as a Russian agent of the Czar, employed to buy the Ruby, and while I am inspecting the stone, you men, in the guise of the police, arrest me, and as quickly as possible we will get away with the jewel."

All agreed to the thrilling scheme to obtain possession of the Great Ruby, and without delay they decided to act.

The plan was an admirable success, and a few days later Longman was in possession of the most valuable single piece of jewelry in the world.

III.

"Ah, you have come," exclaimed the Countess, as she met her lover in the front of the Oatlands Hotel. "What luck?"

For reply the criminal, who possessed such acumen that the police of the world had never been able to apprehend him, passed to Mirtza an inconspicuously small chocolate box. Peering under the lid, the Countess saw the glittering gem, which was worth a million several times over. When the charming woman favored him with a smile, Longman, feeling amply rewarded, bowed as she turned and entered the hotel.

Sir John Garnett was in his glory. After a number of futile efforts to mingle with the socially elect, he, with the aid of his ever enterprising wife, had managed to corral enough of Fashion's drones to the Oatlands Hotel to do some expensive entertaining. Included in the coaching party were a number of foreign titled personages, among them being the supposed Countess Mirtza. After greeting the hostess, the leader of the Diamond Gang, who was desirous of placing the chocolate box in a safe place, sought to have it deposited with the Lady Garnett.

"Yes, I would be glad to take care of the box," said the hostess graciously. "You know, my husband has recently purchased a new safe, in which I keep my valuables secure."

Accordingly the box containing

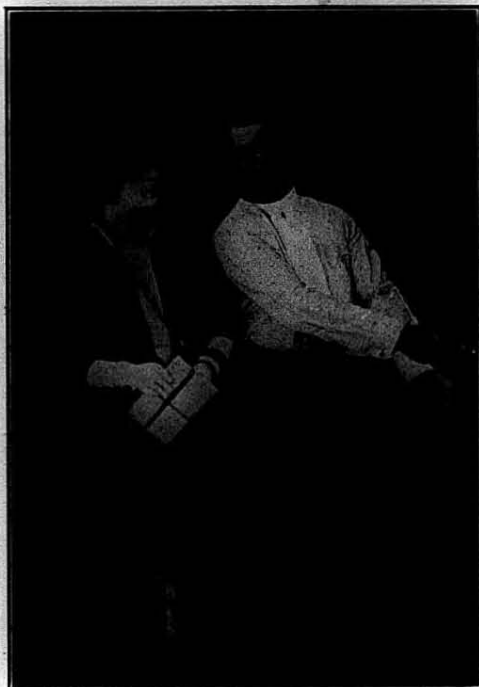
the ruby was locked in the Garnett safe.

Upon their return to the reception balcony the Countess and Lady Garnett were met by Mrs. Elsmere and her charming daughter Brenda. Accompanying the Elsmeres was Captain Darymple, a prominent army balloonist, whose love for Brenda was repudiated by the debutante's mother. The daring officer was an Apollo for looks, and his manners were a duplicate of the Chesterfield code book; however, he was considered lacking in the principal qualifications.

He had been rendered penniless through the temptations of the race track.

After the usual formalities Darymple and Brenda found themselves alone in a nearby alcove, where they engaged in a hasty conversation.

"Brenda, dear, are you willing to make this sacrifice for me?" asked the Captain, after being informed that, owing to her mother's hostility to the poor lover, the marriage would necessarily be clandestine.



"You have taken 'The Great Ruby' "

"Let me decide alone," she whispered breathlessly, and her sparkling eyes betrayed her inner feelings of true love. "How will you know my decision?"

"I will leave a rose in the Japanese cabinet for you, and if you will accept my offer of marriage wear the rose," he replied.

An impromptu intrusion made further conversation impossible, and they parted for the dining room, where the other guests were assembled.

Night came and Detective Britt was stationed at the corner of the hotel. During the day he had searched the trunks of the guests in an effort to establish a clue of the whereabouts of the missing gem, but his efforts had been unsuccessful. The mystery surrounding the case was growing deeper, and the noted shadower of criminals was beginning to feel that his success had at last turned against him.

He was about to return to the hotel when, peering through the window, he saw the Lady Garnett coming down the stairs.

"On one of her somnambulist tours, eh?" the sleuth whistled to himself, and went into the main hall of the hostelry.

The noctambulist deposited a diamond bracelet on the Japanese cabinet and, returning, dropped the other object which was in her hands. The article, which was discovered in the morning by the servants, proved to be the chocolate box.

The next morning Brenda found the diamond bracelet in the cabinet, and at once arrived at the conclusion that her lover had decided to leave the jewelry for her to wear as a token of her love, instead of the rose. Accordingly, when the party assembled next morning for breakfast, Captain Darymple, on seeing that Miss Elsmere appeared without the rose, which was to have been worn in case of a favorable consideration of the proposal, the heart-broken Captain inferred that his offer had been refused.

Without bidding adieu Darymple left the hotel at once. In the haste to get away, his valet packed the chocolate box by mistake with other articles. Shortly after he was on his way to the military camp at Islington.

As usual Lady Garnett reported the robbery and this time the mystery was explained by Detective Britt.

"But why does Brenda insist on keeping the bracelet?" she asked.

"It is apparently a clear case of theft," was the reply.

Lady Garnett was loath to accuse Miss Elsmere of the charge without first consulting

Darymple. When the Captain was brought into confidence the chocolate box and its contents was located, and through a series of disclosures, the matter was brought to the attention of the Countess.

The "Diamond Gang" was assembled in their favorite meeting place. They had just finished threatening Mirtza with dire punishment unless the gem was recovered by them.

"The ruby will be here tonight or my life is the forfeit," thus spoke Longman, as he gazed upon the wickedly handsome face of the one he loved and hazarded so much for in times which were now but memories.

After the other had gone to the room of the Countess in the hotel, Longman and Mirtza arranged to secure the jewel for themselves. The Countess was using Longman

(Continued on page 17)

Miss Eugenie Besserer Arrived in New York With Just 25 Cents—Now a Star in Pictures

MISS EUGENIE BESSERER, the French emotional actress, had a long experience in the spoken drama before she became a star in motion pictures. She has appeared in the support of Nance O'Neil, Wilton Lackaye and Frank Keenan. Miss Besserer is perhaps the most versatile of motion picture stars, and her appearance in the leading rôle in Selig Diamond Specials, "The Smoldering" and "The Melody of Doom," created world-wide attention. In the following article Miss Besserer tells over her own signature her experiences as an actress.—Editorial Note.

By EUGENIE BESSERER.

You may talk all you please about the "dignity of the stage," but do not forget the "dignity of the motion pictures." Not so long ago it was considered rather undignified to leave the spoken stage for the silent stage. Those having the temerity to leave the stage for the movies were cause for commiseration. "Miss Jenkins, I see, has gone to the movies, well, well!" Now the shoe is on the other foot. The exclamation may soon be heard: "Miss Jenkins, the well-known movie actress, has returned to the stage, well, well!" To paraphrase an old song, "It shows what a difference just a few years make!"

I was born in Paris, but was taken by my parents to Ottawa, Canada, early in life, and I spent my girlhood in Canada. Unfortunately, I was left an orphan, and later, at the age of twelve years, I escaped from my guardians and found myself an absolute stranger, in the great city of New York, in the Grand Central Station, with 25 cents in Canadian money in my pocket. Through the kindly aid of a street car conductor and a directory I succeeded in locating a former governess whose name I happily remembered. This kindly lady was delighted to see me, and with her aid I discovered the residence of an uncle, with whom I took up my abode.

I continued my studies and became quite prominent in athletics. I took lessons in fencing and became rather proficient. I shall always remember that I held my own with no less an accomplished swordsman than the late Alexander Salvini.

I had always an ambition to go on the stage, and my first theatrical experience was with McKee Rankin, when he was starring Nance O'Neil. Following this I played engagements with Wilton Lackaye and Frank Keenan, and then came a season in stock at Pike's Opera House in Cincinnati. Another season I played in drama opposite Henry J. Kolker.

I became wearied of stage life with its hardships, traveling and hotel life, and again took up the art of fencing at the Berkley Lyceum in New York City. Alice Roosevelt Longworth was one of my pupils. I then again returned to emotional rôles on the stage, was fortunate enough to attract the attention of Margaret Anglin and was taken by her as an understudy to Australia.

When I was eighteen years of age I tried my hand at playwriting and wrote a drama which was successfully produced. I am also the author of a number of vaudeville successes, notably a fencing playlet called "An Accident."

The illness of my sister brought me to California. There I became interested as a professional in the artistic possibilities of the motion pictures, and concluded to locate in the Golden State, naturally selecting the Selig Polyscope Company as the most desirable association.

It is not only good looks that count for success in motion picture work. One must have physical endurance, a capacity for the hardest kind of labor and a willingness to follow the mandates of the director. No matter how long an experience one may have had in dramatic work, no matter how versatile the artist may be, the director's word in motion picture production is law.

I remember one versatile actor in the cast of "The Circular Staircase," released in five acts as a Selig Red Seal play. This actor has had many years of experience in the spoken drama. He came to the screen with knowledge of his experience and with knowledge of his own importance. He was not inclined to observe the orders of the director. The director selects the types; he selects the costumes to be worn; he orders the entrances and the exits, and little is left to the artist. This particular actor could not understand this procedure; he had been accustomed to having his own way on the stage, and there was many a tilt before he could appreciate that movie action must be done as the director orders, for the director of motion picture production is all responsible and all-supreme.

I was delighted to be assigned the character lead as "Aunt Ray Innis" in Mary Roberts Rinehart's great mystery story, "The Circular Staircase." I felt that I was fitted to such a part. As you will probably remember, "Aunt Ray" leaves a banker's home. She is a woman with the courage of her own conviction, and when warned to remain away from the summer house she is the more resolved to remain right there.

"Aunt Ray" and her servant are aroused at three A. M. by the sound of a revolver shot. They venture forth, find the men folks have disappeared and "Aunt Ray" is horrified to discover a lifeless body huddled in the dark shadows at the foot of the circular staircase from which the five-part production takes its name. The action starts right then and there and is never finished until the final scene, where the lovers are reunited.

There is a scene in which I am supposed to do battle with a mysterious stranger in a secret room which I have discovered by means of a tape-measure. There is nothing superstitious about this conflict either. "Put the pepper into this fight," ordered the director. When it was finished the unfortunate actor in the struggle had his shirt partially torn from his back. To all intents and purposes it was a real fight, and the actor had difficulty in escaping my clutches and springing to the circular staircase. Then, to top it all off, the unfortunate individual had to plunge headfirst down the staircase to his supposed death, and he certainly had earned his money after the day's work was concluded.

I think I have put my very best art into the character of "Aunt Ray Innis" in the Selig Red Seal play, "The Circular Staircase." I

have always been a great admirer of Mrs. Rinehart's writings, and there is every opportunity to put forth one's best endeavors in this story.

A majority of the artists say that motion picture acting is the hardest kind of work. I never deemed it so. I try to forget myself in my part, throw my entire personality into the rôles I create, and I love the work.

However, it is an art that cannot be acquired by any "school" other than the school of long experience. Actors of years of experience on the stage are the more successful because they have a foundation upon which to work.

Realism in Patriotic Photoplay

What is believed to be the maximum of realism so far as motion pictures are concerned has been achieved in the filming of a mutiny aboard ship as a part of "Neal of the Navy," the patriotic photoplay serial, which Balboa is producing for Pathe. The conflict that will be portrayed on the screen was real, no faking being tolerated by Director Harry Harvey.

The ship *Vaquero* was chartered and put out to sea from San Pedro. Its crew rebelled, as the scenario required. In the offing stood a United States warship. The man on watch saw the trouble and sent a detachment of marines to quell it. As they came over the rail an actual fight ensued between the actors and sailors, the latter using the butt ends of their guns.

For about ten minutes the melee continued; all the while a number of cameras were trained on it from several angles. When a halt was called the decks were crimson. Upon the captain's bridge another important scene was being enacted. There, Lillian Lorraine, the beauty of Broadway, who is playing the feminine lead in "Neal of the Navy," was attacked by a mad-dened sailor. He had been instructed to handle her gently.

Not knowing this, Miss Lorraine went at the man like a wildcat and threw him to the deck below before he could realize what was happening. At the same time Bruce Randall was dragged up to the topmast by William Conklin and hurled into the sea, a distance of eighty-five feet. In striking the water on his back Randall sustained minor injuries.

When the millions of people who will see "Neal of the Navy" on the screen, they will be thrilled by actual happenings. Such scenes as these are usually "faked" with dummies; but the Balboa players portray conflicts as they really are.

Enlarging American Studio

Largest Stage Under Glass Will Be American's at Santa Barbara.

President S. S. Hutchinson has just approved plans practically to double the present area of the American film plant at Santa Barbara. Present details contemplate what is to be the largest stage under glass in the world, and when work under construction is completed the "Flying A" studios will cover approximately seven acres.

The American now has twenty-one directors and is producing more film footage per week than any other film company in the United States.

Nearly Every Exhibitor Reads The Photo-Play Review

The Lady On The Cover

SOMETIMES a great artist will open her or his heart to a pressman, sometimes not. When such a one does it is an interesting tale, and this can be said of the story of Miss Mary Fuller, the great film favorite, who has recently enlisted under the Trans-Atlantic banner, and is now playing leads in her own company, which is producing pictures to be released from Universal House, Oxford Street, W.

Miss Mary Fuller, in the course of a recent conversation, said:

"I don't know when I began to think about going on the stage. I suppose nearly every girl goes through that phase of desire. I didn't have many girl friends, but all those whom I knew had ambitions to play Juliet. But my desire to be an actress persisted when their desires died. I studied religiously, practising voice culture until I thought Melba would have to retire as soon as I sang in public.

"I finally went on the stage when I was seventeen. The part was a poor one, the company was a minor one, the show was destined to failure. But I didn't know that. I had gone through the gates into paradise. In the time I remained on the stage I had the usual run of luck of the beginner, good shows, poor shows, beggar shows, thieves. But I loved the work itself, although I came to revolt against the conditions that made it so uncertain and I stayed by it until one Christmas Eve.

"I had planned to go home that Christmas as the show was going to be at a town only a short distance from our old place. At the eleventh hour the show failed. I sent a telegram that I couldn't be home, then went the rounds of the theaters and agencies looking for a possible vacancy. There was none. I went back to the bare, lonesome room in the boarding house, and sat on top of my packed trunk, trying to figure out my future. I wasn't afraid of the future, but I grew furious against the waste of effort that we all seemed to be putting into failures. One of the girls came into my room. She was as lonely as and even more discouraged than I have ever been.

"I guess," she said, dejectedly, 'that I'll have to go to the "movies." 'They're steady, anyhow.' The 'movies.' I hadn't even thought of them. But I began to think very rapidly and very intensely. The procession of my youthful heroines moves across the screen of my imagination. The 'movies' were unrolling to me more advantages than just 'steadiness' of employment. They were revealing their possibilities of artistic achievement.

"I stayed in New York that Christmas week, and a few days after was engaged to play real parts. That was five years ago. Since then I have played hundreds of rôles. I've been a wayward Italian girl, a society belle, a village sweetheart, a Greek princess, a flirtatious country girl, a Japanese woman destined for death. I've played eighty-year-old women and fourteen-year-old girls. I've played devoted stenographers and ugly ducklings. I've been Mary Queen of Scots, the Princess Amalie Zuleika, the Caliph's daughter, Mary Tudor and Mary Cuyler, of the

'What Happened to Mary' series. And I've loved them all, every girl and woman I've had to play.

"Outside the material advantages that photoplay work offers to the actors, advantages of day work, of a permanent home, of steady employment, there are other and artistic advantages that have not been so often emphasized. The principal one of these is the number of parts that one may play in the course of the year.

"If an actress on the regular stage makes good in a part in a successful play she has to hold it for two or three seasons. The photoplay actress can go on from rôle to rôle, widening her scope and increasing her powers. Then, too, motion picture work is an opportunity to keep up my reading and to see good theatrical entertainment as I never could on the regular stage.

"Of the exciting adventures of the work I think sometimes that too much ado has been made. I did break my arm three times in the course of a year, once in leaping off a bridge at Owasa, Me., but I would not consider this the most important part of the work. I have been married, murdered, divorced, set on by blood-hounds, escaped down ropes, raced high-powered automobiles, been kidnapped, rescued from burning buildings and sinking ships, have killed men, been shipwrecked, dwelt on desert island, committed every kind of murder, died all sorts of death. If there is anything melodramatic I have not yet done I shall probably have to do it within the next year. But I still maintain that this is not the important part of the work. The really important part is the fact that the screen dramas are portraying now the problems of modern life and suggesting solutions for these problems.

"There have been times when I have thought of going back to the stage. The art of the stage is at a higher level than the art of motion pictures. Because the art of the stage has been developing through more centuries than the motion pictures have in years. I have thought, therefore, that I might get a greater satisfaction for myself out of work in the older art, but I have realized that motion pictures offer the larger field on account of their wider scope. If I could only get plays that would come up to my ideas I think that I could find the work entirely satisfying.

"I have tried writing my own scenarios, but I'll confess that not many of them are used. Producers prefer the conventional, and my ideas are revolutionary, not to say anarchistic. I hope sometimes to have a motion picture company of my own, so that I could make the pictures in my own way. They might not be popular, but they would be different. I have a mental catalogue of the people I want in the companies, and I would like to have a few talented producers. In a way, it would be a Little Theater to the motion picture profession. But that's a drama, not a happening, one of the things I hope will happen to Mary, but not one of the events that has already transpired. And as it's outside the picture, we'll have to end the film."



Boston, Mass.
Sept. 1, 1915.

My dear Sirs:

We are grateful for the sample copy which we recently received from you. The Photoplay Review is the cleanest magazine of its kind that we have ever received. Will be glad to subscribe for one year.

Yours very truly,
Rev. George H. Smith.

Des Moines, Iowa,
Sept. 2, 1915.

The Photo-Play Publishing Co.,
Inc.,
Philadelphia, Pa.

Gentlemen:
Allow me to express my appreciation to the editor of the Photo-Play Review. The issue dated September 4th was great. I thoroughly enjoyed the story, "The Whirlpool." I also found the article, "How a Scenario Is Handled," very interesting. Can't we have some more features as well prepared as these two?

Yours respectfully,
Howard Hemphill.

New York, N. Y.
Sept. 1, 1915.

Editor:

It was indeed kind of you to send us a sample copy of your paper. It is a very interesting publication and I am pleased to herewith enclose one dollar for a year's subscription to the same.

Yours respectfully,
Baron Von Dewitz.

Rochester, N. Y.
Sept. 4, 1915.

Dear Editor:

Allow me to express my thanks for your editorial, "Better Pictures." As an exhibitor I heartily endorse your opinions, which cannot fail to produce finer productions.

Yours,
F. Morrow.

A recent addition to the stock company at the Reliance studio acting forces in Los Angeles is Clyde E. Hopkins.

Mr. Hopkins had a varied and successful career on the speaking stage. His associates look forward to his screen debut with considerable interest, as they believe that his face, figure and art are especially adapted to the screen drama.

Out in Santa Barbara these days they are calling Lucille Ward, who stars in American "Beauty" films, the "Hetty Green of the studios." Recently, in addition to purchasing herself a motor runabout, she acquired title to five acres of property in one of the choicest sections of the beach, near the American studios.

Helen Badgley's doll "nursery" has been increased by the receipt of a pretty little Mexican doll sent the famous Thanhouser kidley by an admiring moving fan in San Jose, Cal. Helen's doll family now consists of twenty-two members, most of them the gifts of friends in various parts of the globe.

THE PHOTO-PLAY REVIEW

HORACE J. GARDNER, Editor

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Vol. 1

PHILADELPHIA, SEPTEMBER, 11, 1915

No. 25

Editorial Comment

Those who are familiar with the contents of the several high-grade photo-play magazines, which are at the present time on the market, have taken the opportunity to express their approbation of the PHOTO-PLAY REVIEW, and in more than one instance we have been the recipient of unsolicited correspondence, elaborately arranged, presenting the reasons why our publication stands second to none in the motion picture field. These conclusions are based on a systematic comparison of facts and cannot be refuted.

One of the salient features which have been recapitulated by a renowned official of the world's most prominent manufacturers of films is the superiority of the paper used, a point which is scored over our competitors only through a tremendous sacrifice to profits. The veracity of this statement will be corroborated by any publisher in the realm of Uncle Sam; the impartial and unbiased sketches of the various concerns, plays and players is another point brought to light.

To enumerate every now and then a score or more of the reasons why the PHOTO-PLAY REVIEW is rapidly increasing in popularity, assisted by the gradual assimilation of suggestions from well versed critics, would be a violation of the law of repetition, a journalistic offense which we are not anxious to hold in disesteem, although the violation should prove effective in circulation augmentation.

The most impressive item that was gleaned from a flowery epistle that wended its way to the editorial sanctum was brought out by a prominent film magnate, whose identity is withheld for natural reasons, and is given here:—

"I wish to congratulate you on your correctness in your replies, and news from "filmdom!" I read an article over a month ago in your magazine, and just this week I saw the self-same article in the latest edition of a higher priced magazine, which goes to show you are the first on the job and have a great deal on the rest of the publishers."

Accuracy is the first feature that is noticed by this film official, and the importance of exact conformity to facts cannot be overestimated. However, the compliment rendered on the TIMELINESS of the articles is an esteemed commendation of which any publication should feel proud. The very fact that our articles are largely exclusive and without exception original, bears us out in our preceding statements. TIMELINESS has contributed an enormous share to the expansive conditions which the PHOTO-PLAY REVIEW is at this period undergoing.



New Mutual Program. Critic's Yourselves. Next Pickford Release. "Battle Cry of Peace" at Vitagraph

Beatrice Van, engaged by President Hutchinson, of the American Film Company, as the feminine lead of the newly organized "Beauty" Company No. 2, now releasing twice a week on the Mutual's new program, makes her initial bow in "When Dough Was Cake," released September 11. It is a bully good comedy, and Miss Van an accomplished comedienne. Other releases will soon be made in which Miss Van will share honors with John Sheenan and John Stepping. Mr. Stepping will direct the "Beauty" releases as well as play in them, and judging from his work in producing "When Dough Was Cake," he should make as big a success as he has as an actor.

Eualie Jensen, who will be seen on the V-L-S-E program in the four-part tragic drama, "The Wheels of Justice," is a thorough mistress of the emotional technique peculiar to motion picture character portrayals. In this picture Miss Jensen plays the part of an adventuress, who, although married, entertains a violent infatuation for another man. Throughout the entire play she is called upon to depict all the varying emotions of a woman in trouble, in love, and the various phases of jealousy and despair. Her acting is such as to proclaim her one of the screen's most finished artists.

There are many things that you can do towards "Better Pictures." Last week I spoke to you of the good to be accomplished by telling your theatre manager what kind of pictures you liked best and why. Here is another easy thing for you to do that will also help the cause along and quite a bit at that. When you see a picture and like it more than ordinarily, write and tell the manufacturer that you enjoyed it and just why you did. Also when you see a photo-play in which there is some mistake made or in which there is something that you do not like, write to the company producing the picture and tell them of it and your reasons. Things like this will help the makers of the movies to get closer to the public than in any other way. They want to please the "fans"; in fact, it means bread and butter to them to do so; therefore, they will appreciate such comments and suggestions, but don't expect reply to your letter, for they are busy people, and while such letters are more than welcome they really can't be expected to reply. Try this out and get your friends to do likewise. It will all help a whole lot.

Mary Pickford will be seen shortly in a photo-play of great human interest based on the great drama, "Esmeralda," written by Frances Hodgson Burnett. Of all the great dramatic successes of this

author, "Esmeralda" is the most tender and lovable character she has ever created. Mary Pickford is so much the mistress of every situation with which this appealing drama confronts her that this impersonation will probably be recorded as one of her greatest character creations.

The title of "Hello Bill" has been changed to "The Fixer." This, then, will be the name of the George Kleine comedy feature, in which those celebrated comedians, Bickel and Watson, will make their screen debut. Willis M. Goodhue's stage farce as pictured by these comedians will be released on the Kleine-Edison service on September 15th.

Lydia Yeamans Titus, who was almost as famous for her mimicries as her musicianship, is one of the latest captured for Motion Pictures. The Oliver Morosco Photo-play Company are the ones fortunate enough to secure her name to a contract. Miss Titus will appear in support of Charlotte Greenwood and Sydney Grant in a photo-play version of Charles Frohman's stage success, "Jane." Lydia Yeamans Titus made famous that ever-popular ditty, "Sally in Our Alley," and as well as making a name for herself by imitations of Emma Eames, Adeline Patti and other famous operatic stars.

Robert Warwick as a villain. Sounds strange, doesn't it? Nevertheless, this is the case, for the famous Robert will enact the role of a polite villain in the forthcoming World Film production of "The Flash of an Emerald." Warwick plays a character described as a "social vulture," preying on his friends and diverting suspicion by his "gentlemanly graciousness," but at the end is discovered and commits suicide. It will be a novel experience to see Handsome Robert in such a part.

"The Battle Cry of Peace" has opened for a continued run at the Vitagraph Theatre, where it is being shown to crowded houses. The scale of admission runs from two dollars down, this being the second of the so-called "two-dollar" movies. Probably there has been no picture filmed that has caused more widespread comment and praise among "those who know" than has this master photo-play of J. Stuart Blackton's. You will regret it deeply if you do not see this production. It is worth every penny of the admission charged, if not more. Certainly if there was ever a play on the regular stage worth paying two dollars to see, "The Battle Cry of Peace" is worth that, and more.

I went up to the Edison studios a few days ago for another visit

with Casting Director Alan Crossland, and enjoyed seeing the taking of scenes for a thrilling Western drama. There's going to be action in that picture and one of the "bulliest" fight scenes ever pulled off in a Western dance hall. Miss Sally Crute was busily engaged working in another production, and this was the first time I have ever had the pleasure of seeing her in real life. She is just as charming and pretty face to face as on the screen. No wonder she has such a host of admirers.

Frances Nelson, whose wonderful acting impressed the motion picture public by her work in "The Stolen Voice" will appear in the World Film release, "The Family Cupboard," now being filmed by Director Frank Crane at the Fort Lee studios. Miss Nelson will portray the difficult role of Killy Claire, the chorus girl, which was originally done by Irene Fenwick.

Word has been received from "Jimmy" Young, who, with the charming Clara Kimball Young, Chester Barnett and other notable members of the company, are hidden from civilization in the North Carolina wilderness, that he is obtaining wonderful backgrounds and scenery which has never before been caught by a movie camera. This is for the production of "The Heart of the Blue Ridge," in which Miss Young will star.

Nicholas Dunaw has joined the Fox Film Corporation, where he will both act and direct. As "Nick" has made a big name for himself in filmdom he is sure to attain even greater laurels in his new connection. Here's wishing him every success, which he fully deserves.

Maude Allen, the celebrated dancer, is an almost daily visitor at the Morosco studios in Los Angeles. She recently loaned her \$10,000 Pomeranian, a pedigreed midget of dogland, to Director Whittaker for use in "Jane," which the Morosco company is now filming. This precious item of dog meat accordingly will appear in support of Charlotte Greenwood and Sydney Grant.

Harry Palmer, the cartoonist, will make five hundred feet of animated cartoons for the Mutual Program, beginning at an early date. The feature will be called, "Keeping Up With the Joneses." These cartoons have been a special comic feature of a number of dailies and should "make good" on the screen. "Pop" (as Palmer signs himself) knows how to "put over" this animated stuff, and when its funny at all it is a scream. Watch for this if you want a real, hearty laugh.

"Through Troubled Waters" is the name of a forthcoming Broad-

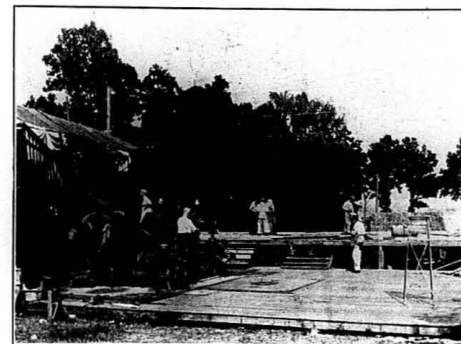
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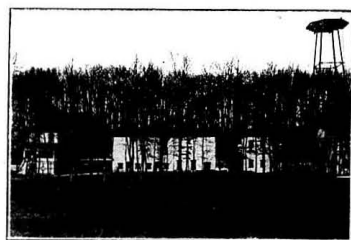
New Philadelphia Factory
16th Street and Glenwood Avenue



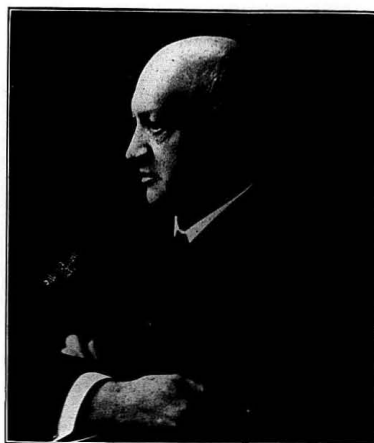
View of the Yard Philadelphia Plant



Jacksonville Studio



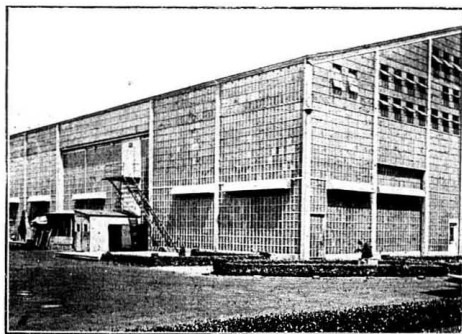
Lubin's Betzwood Factory



Mr. Siegmund Lubin, President
Lubin Manufacturing Company

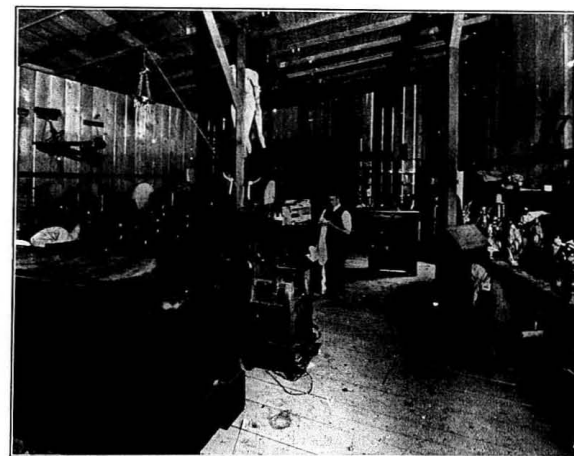


Another View of Betzwood Plant



Philadelphia Studio

Siegmund Lubin
and
His Studios



Property Room. Lubin Studio, Los Angeles, California

STUDIO GOSSIP

PLAYS & PLAYERS

A complete demonstration of the railway mail system is one of the pictures of "Caught," an Essanay three-act photoplay. In the second act, Edna Mayo, as Edna Winslow; Bryant Washburn, as Bryant Gordon; Richard Taber, as Richard Ware, and Robert Russell, as Governor Winslow, are taken through the interior of a U. S. railway mail car. The picture, filmed through the window of the car, shows the railway mail clerks sorting mail, while a post-office official explains the workings of the mail-clutching device. How the mail bag is caught by the arm outside and then falls into a neat inside also is shown. Then a country railway crossing is filmed, showing a fast mail train speeding by and catching a mail bag as it passes. The demonstration adds considerable educational value to "Caught," which even without this feature is a stirring photo-drama of modern political intrigue, with a thrill in every foot of it.

* * *

When he began work in the Chicago studios of the Selig Polyscope Company where he is taking the lead in several Selig Red Seal plays adapted from the famous Hoyt comedies, including "A Black Sheep" and "A Stranger in New York," Otis Harlan, the king of comedians, was greatly puzzled by the difference between the black, white and red make-up used on the speaking stage and the shaded yellow grease paint which forms the make-up of the screen players. He soon became as clever in the use of the latter as he has been in handling the former during his many years on the stage. This is his first motion picture experience.

* * *

The first of the Fad film comedies was completed this week with Tammany Young, the former Mutual star, and pretty Marie Weirman, the popular comedy leading lady, who has starred both with Universal and Vitagraph.

These comedies, which are being produced by Director J. A. Fitzgerald, better known for his Peaceful Rafferty series of Irish comedy pictures for the World Film, and a producer of renowned repute in the film game.

Negotiations are now being completed whereby all future releases of this company will be released through one of the big programmes.

* * *

The wireless telephone is used to overtake a train in "Caught," Essanay's three-act photoplay, by Charley Bradley. In the third act the hero and heroine, Bryant Gordon and Edna Winslow, portrayed by Bryant Washburn and Edna Mayo, bind and gag the railway mail clerk, and Bryant takes his place, in order to obtain an important letter whose contents are intended to aid political conspirators against Edna's father, the Governor-elect. Bryant gets the letter, but the mail clerk is rescued and immediately notifies the station-master that another is in his place. The station-master turns to the wireless telephone and notifies the conductor of the train, who

stops at the next station to permit the police to arrest Bryant. The conductor is shown at the wireless telephone in a corner of the buffet car of the train as it speeds along. Of course, in the end the plot against the Governor is revealed and all ends well for Edna and Bryant.

* * *

Tom Mix, the daring cowboy producer-actor of the Selig Polyscope Company, has become quite the rage in Las Vegas, N. M., where his company is now working. He has not only joined the Commercial, Elks and Fishing Clubs, but has also been appointed deputy sheriff of San Miguel, the county in which Las Vegas is located. Mix has told the Sheriff that if, at any time, a bold, bad man gets away in real life his cowboys are just as willing to pursue and catch him as they are to "capture" a movie villain.

* * *

Such is the popularity of Charles Chaplin that the Columbus (O.) Chamber of Commerce has arranged as a special feature of one of the "big days" of the Ohio State Fair, to hold a State-wide "Charles Chaplin Contest." It will be the first affair of its kind conducted on such a large scale, and amateur "Chaplins" from all over Ohio will compete. They will do their imitations in the State-house yard and form a great parade down the leading street of Columbus. It promises to be a most popular feature of the fair, and it is expected other fairs throughout the country will grasp the idea as a novel attraction that will draw immense crowds.

* * *

In the burning of the lumber camp in "The Man Trail," Essanay's six-act photoplay from the recently published novel of Henry Oyen, a member of the Illinois National Guard, was severely injured when a board was driven through his side by the explosion starting the fire. Several other guardsmen were slightly injured and burned.

* * *

Walter Belasco, brother of the noted theatrical manager David Belasco, has been engaged for a part in a forthcoming photoplay feature to be made at the Reliance studios. Mr. Belasco will work under the direction of Francis Powers in a play which is from the pen of Mr. Powers. Francis Powers, by the way, is a former stage director for David Belasco. The new photoplay is based upon an incident with which Mr. Powers became familiar during his association with Mr. Belasco.

* * *

Mary Anderson, who recently joined the Western Vitagraph Company, at Santa Monica, California, to play leads, is now working on her first picture, "Cal Marvin's Wife," an original story, by Lulu Case Russell, being produced under the direction of Ulysses Davis. Miss Anderson is creating the title role and has in her support William Duncan, Anne Schaefer, Otto Lederer and Carlton Weatherby.

A whole country estate in Connecticut was rented by Essanay to take scenes for the three-reel photoplay, "Hearts and Roses." The majority of the scenes in this were taken in the rose garden and extensive summer houses of this mansion. Darwin Karr, now leading man for Essanay, is featured in this film.

* * *

Not every professional woman can make friends with a bunch of sailors the way Lillian Lorraine has. In playing the leading feminine role in "Neal of the Navy," the patriotic serial photoplay which Balboa is filming for Pathe, Miss Lorraine has been called upon to fraternize with men of the sea of all ranks and conditions; and she has met them more than half way.

* * *

What chance for true-honest-to-goodness love has a pretty, attractive daughter of a millionaire? This question is most satisfactorily answered in the unreeling of "Incognito," an American "Beauty" film to be released Tuesday, September 14. Directed by Archer MacMackin, Webster Campbell and Neva Gerber, supported by Lucille Ward, Rae Berger and others demonstrate to a marked degree the talents with which they have been gifted.

* * *

In the production of a church sociable scene in the two-part drama, "The Yellow Streak," Rollin S. Sturgeon, one of the directors of the Western Vitagraph Company, at Santa Monica, California, required a number of boys and sent out a call for twenty. A small army, numbering fifty, of all sizes and conditions, responded. As Mr. Sturgeon could not use but twenty-five at the most, he made them a sporting proposition, to which all the boys agreed, giving each of them a number, from one to fifty, he tossed a coin to see whether the odd or even numbers would work. The odd numbers won and were sent to one side. Word circulated among the young actors that ice cream would be served after the scene and while Mr. Sturgeon's back was turned for a moment, the even numbers moved over to the odd side surreptitiously changing the numbers on their slips. Nothing could persuade them there was an even number among the fifty until promised they could eat their fill of ice cream after the scene was finished.

* * *

While on his way to police court recently to pay a fine for speeding, Lewis J. Cody's car caught fire. He couldn't find a bucket, so he filled his mouth with water and squirted it on the burning insulation. The trip to the hydrant was repeated fifteen times, until the fire was put out. Then he faced his honor and handed over \$25. Cody wished it had been one of those days when it not only rains but pours.

* * *

Ethel Corcoran, daughter of Captain Corcoran, of the Sheepshead Bay, New York, Fire Company, has been selected as leading lady by the Vitagraph Company, to head a company under the direction of Courtlandt J. Van Deusen. The first picture in which Miss Corcoran will be seen playing the lead will be a one-part comedy, entitled "Benjamin Hunter, Book Agent." William Dangman, a new member of the Vitagraph Stock Company, will play opposite Miss Corcoran.

(Continued on page 18)

Stories of the Week's Film Releases

"The Professional Diner"

Vitagraph Company, Written and Produced by Sidney Drew

Gregory Buxton Sidney Drew
Hortense De Haven,

Mrs. Sidney Drew
Hotel Manager Donald McBride

Another one of those most enjoyable Drew comedies, securing laughs aplenty without the use of slap sticks or rough stuff. As the Professional Diner Mr. Drew outdoes himself in the laugh-making line, and is ably supported by his capable and charming "better half." These Drew comedies, by the way, are fast becoming very popular among the "fans" and never fail to please. We want more of them, and I can only hope that Sidney Drew will keep up his good work and go right along turning out as good pictures as this latest release of his. C. E. W.

"The Man Trail"

Essanay, V-L-S-E Program. By Henry Oyen. Directed by E. H. Calvert

John Peabody Richard C. Travers
Belle June Keith
Wolf John Ernest Maupain
Bull Bart Thomas McLarnie
Old Nels Arthur W. Bates
Curley Joe John Lorenz
Myrtle Betty Scott
Big Charley Jack Meredith
French Jimmie Hugh Thompson
Elihu Peabody John Cossar
Shorty Norby Sam Cramer

By far the finest picture of the logging camps ever produced. It is a powerful photo-play of the big outdoors, one that sets the blood to tingling and makes you really "sit up and take notice." Director Calvert has given us some fine exterior scenes and produced a picture that will be a credit to both the Essanay company and the V-L-S-E program. Such a picture as this will be appreciated by all "fans." The acting is capable throughout that of Richard C. Travers and Ernest Maupain calling for special praise. Photography and lighting excellent, scenes and production fine and taken all in all a feature picture fully worth while in every way. Take my advice and don't miss seeing it. R. W. B.

"The Soul of a Woman"

Metro Pictures Corporation. By Anthony P. Kelly. Directed by Edwin Carewe.

Mary Cadman Emily Stevens
The Boy George LeGuere
Standish, the husband,

Theodore Babcock
Connoisseur Walter Hitchcock
Parishioner Fred Stone
Father Anthony Howard Truesdell
Avarice Henry Bergman
Lust Effingham Pinto
Rum Del DeLois
Passion Florence Short
Beauty Vivian Oakland
The Neighbor Ralph Austin
Father Time Edwin Martin
Death Edwin Martin
Baby Baby Field

Here we have a truly fine picture. Far and away the best thing the Metro people have ever done, and in this they have set a high mark and one that will be hard to live up to, but I am sure they will "keep it up." Emily Stevens is capital; she really couldn't improve on her work in this fine feature, and is supported by a mighty fine cast. The photography is remarkable and needs special mention because of the fact that some

double exposures are shown that are the finest that have ever been filmed. The scenes are great and the direction of a high order. I'm pretty strong for this picture and feel that I can recommend it without fear of being accused of giving anyone the wrong tip. There is a baby in this feature that will make a decided hit and one that is the most natural ever filmed. If you like a fine Feature in every way, hop right into the nearest theatre playing this Metro masterpiece, and I'll guarantee that you'll not be disappointed in the least. It's a "winner" from the word go. B.

"Sonny Jim and The Amusement Co., Ltd."

Vitagraph Company. Featuring Bobby Connelly. Directed by Tefft Johnson.

Daddy Jim Tefft Johnson
Mother Dear Mabel Kelly
Sonny Jim Bobby Connelly
Teacher Edwina Robbins

A sweet little comedy of child life, acted for the most part by children, with Bobby Connelly in the lead. It is a picture true to life, following out the old adage that "boys will be boys." You want to see this picture at your first opportunity, for Bobby is the one who can reach your heart and make you "just love" him and his mischievous ways. A dandy little comedy with photography of the usual Vita standard, well directed and of especial appeal to all of us who have once been boys or have boys of our own. C. E. W.

"The Heart of Jennifer"

Famous Players Film Company. Featuring Hazel Dawn.

Jennifer Hale Hazel Dawn
James Murray James Kirkwood
Agnes Murray Irene Howley
Stephen Weldon Henry Brown
Jennifer's Father Russell Basset

A fairly interesting story of the old, old plot: a girl who takes the blame of another's crime. Hazel Dawn's work in the first part of the picture, where she plays the part of a light-hearted girl, is, indeed, pleasing, but she falls down a bit in portraying the emotional business towards the end of the film. Really, Miss Dawn was never intended for such work, and the fault is not hers. Her pleasing personality overcomes, to a certain extent, her failure to "register" in the emotional scenes. The supporting cast is strong, the photography and direction good and the scenes up to standard. "The Heart of Jennifer" is really quite worth seeing. R.

"Not Wanted"

By Frank Hart.

Drama—Released Saturday, Aug. 7, 1915.

James Bowen Herbert Prior
Mrs. Bowen Sallie Crute
Bobbie Bowen Richard Peer
Firemen, Neighbors, etc.

James Bowen has married twice, and is the father of two children, Bobbie being his first wife's child. As is frequently the case, the step-mother absolutely misunderstands the little boy, who is naturally of a lovable disposition. Everything that Bobbie does is wrong; he is "always in the way," nothing that he ever says or does entirely pleases his step-mother.

The big climax of the story is led up to by Bobby's being locked

in his room after he has incurred his step-mother's displeasure by starting to water the garden, thereby dirtying his clothes and hands. She turns off the water, takes the key of the hydrant away and locks Bobby in his room for the rest of the day. The woman is really in a highly nervous state, and seeking relief from this, she starts to smoke one of her husband's cigarettes. Laying it down on an ash-tray close to the window, she goes off with a neighbor, leaving Bobby in his room and the baby girl—her own child, and her greatest treasure—asleep in her crib. The lighted cigarette catches the curtain, and the blaze spreading, starts a fire in the room. Bobby has decided to run away, and, after leaving a note for his father, is making his escape via the roof when he discovers the fire. His first thought is of the baby, asleep in the other room. Thinking to extinguish the fire, he runs to the garden hose, but his mother has the key and the hose is useless. Determined to save his little sister, he dashes in at the front door, and finally, after wrapping the baby in a blanket, fights his way out through the clouds of smoke and reaches the open air. Here his step-mother, almost frantic with grief, and his father, are waiting, and the baby is taken from Bobbie's poor, burned little arms. Later, while he is recovering from the burns, his step-mother is brought to a realization of her selfishness and unconscious cruelty by being confronted by Bobbie's note to his father, in which he declares that since nobody loves him he is going away. With a proper understanding of the child's position and a new-born love in her heart, she takes Bobbie in her arms and promises to love and be a real mother to him. This picture is a pretty but pathetic child story that will reach all because so true to life.—McC.

"The Last Word"

Laemmle Drama—Released Sept. 12

"Dad" Kirkly "Daddy" Manley Moss, resident manager.

Walter Belasco
Harrison Cole P. Machete
Gladys Kirkly Gladys Applebee

Keep your courage in the strife,
When the wires of fate are clicking
With the "story" of your life,
Till the final "thirty's" written.

"Dad" is the manager of the telegraph room of the Kripps News Service, and for forty years has rendered them invaluable service. Everyone, from Moss, the resident manager, down to the office-boy, fairly swears by Dad, and most of the operators owe their success to the encouragement and aid they received from "Dad" during their "cub" days.

A new general manager, Harrison Cole, is put at the helm of the corporation, and starts out on a tour of inspection of the various branches. He is a firm believer in young blood, and, as a consequence, Moss is ordered to dispense with "Dad's" services.

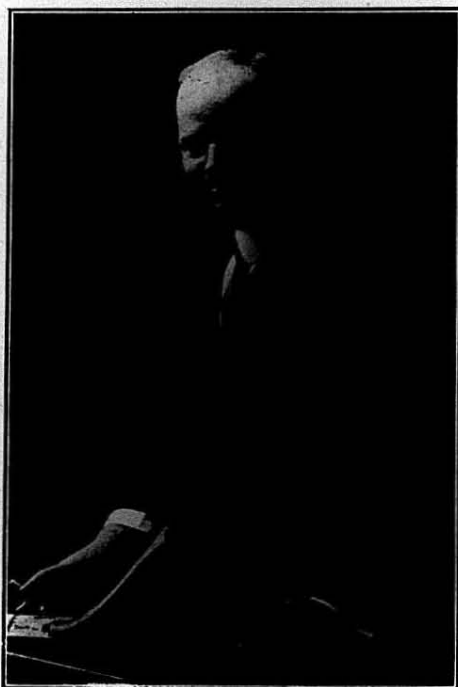
A plan is then suggested by Moss to convey the impression that the company, in recognition of "Dad's" faithful services, has honorably discharged and placed him on a

(Continued on page 14)

Prominent in Photo-Play World

BLONDE, bald, benign and bashful, "King" Solomon holds all records for varied and chequered careers in the realm of photoplay publicity work in the briefest possible time. Called "June" by his New York associates, but properly named Julian M. Solomon, Jr., this smiling personage is the only living "vice-special representative" of anything. Upon the release of Bosworth's John Barleycorn picture in 1914, the Pennsylvania Censors, just having attached themselves to the State salary rolls, decided to show an admiring public that they were earning it, and so promptly ordered Mr. Barleycorn into the discard. Carl H. Pierce, the Bosworth representative, hastily jumped into Philadelphia then, and rented the Garrick Theatre, advertised the Barleycorn picture for Monday and all week, and then looked about him for henchmen who would assist him in doing to death the bored censors.

And lo and behold! Who should pop up but "King" Solomon, who had a passion for torpedoing censors, having been attached to the Motion Picture News in the capacity of local representative, and he and Carl H. promptly went into executive session, with a couple of barrels of ink and an inborn hatred of censorship, with the result that the Garrick showed John Barleycorn to large multitudes at a very nice price of admission for a lengthy period—without the censorious office-holders landing anything but the most undesirable sort of publicity—from their point of view, anyway. While in Philadelphia Mr. Pierce discovered that the most certain way to put over publicity stunts is to make the newspapermen fond of the "putter." He also found that the surest way of winning the affection of newspapermen is to feed them. So with John Barleycorn under his arm he started touring the Eastern States, and before opening his little package in each city he invited all the jolly reporters to a banquet, and after filling their tummies with nice things



JULIUS M. SOLOMON, Jr.

brought out his little cans of films and asked them to be nice and gentle in reviewing same—and at the same time to be stern and sarcastic toward any person or persons who took upon themselves the job of censoring Bosworth plays.

It was necessary that some one with an equal hatred of censors and affection for newspapermen be left in the New York office of Bosworth, Inc., while Carl H. was distributing manna broadcast, so with fond recollections of "King" Solomon's signal services during the Philadelphia ordeal, Mr. Pierce sent for the "Kink," who promptly girded up his loins and left Philadelphia to its fate. Mr. Pierce being special representative on the Bosworth, Inc., letterheads, the ingenious "Kink" hit upon the Vice-Special thing—and has remained so titled ever since, to the eternal aggravation of his old Philadelphia associates, who dimly imagine him to be a sort of sup-

pressor of vice in some way or other—and therefore disapprove mightily.

Now, as to history—before becoming a V-S Rep. for Bosworth, "King" Solomon was everything else. He shone in Philly film circles as exchange man, exhibitor, actor (with Lubin), spectator and reviewer of photoplays. Previous to that, as civil engineer, contractor and National Guardsman. He refuses to reveal the place or date of his birth, but admits to matrimonial aspirations which have often been on the verge of realization—but not yet! His favorite actress is Lenore Ulrich; favorite book, the Rubaiyat of Omar Khayyam. His favorite occupation is working, and his idea of happiness is indulging in his favorite occupation. His favorite sport and play are identical, and usually indulged in at night with four opponents and a five ace deck. The "Kink's" favorite drink is usually in evidence at these periods, it being known as Bushmill's highball.

Julian M., Junior, is also fond of being conventional in the most unconventional ways. He proves it by wearing sport shirts and vivid hat bands in the sanest circles, and by brazenly passing through large crowds of patrons and vassals with his upper outside coat pocket filled with expensive cigars—which are wont to remain in said pocket, protected only by the threatening glitter behind the "King's" eyeglasses, as he brushes past. He sleeps until noon every day, and works until midnight; carries a cunning cane, eats lobster salad three times a day, and has never been exposed before in a publication of any kind—so we await in trembling the result of this, hoping it will take the form of one of the well-guarded cigars—but rather expecting one of the bombs which he is so expert in preparing for censors who are unkind to Bosworth productions, concerning which he is most enthusiastic as becomes the "Vice-Special Representative."

"The Last Word"

(Continued from page 13)

pension for the remainder of his days. The employees create a fund to which each subscribe a nominal sum to cover the supposed pension, which they are to deliver to "Dad" at the end of each week. A letter to that effect is written, and the close of the week, in the presence of all, the same is read with fitting ceremony.

So that "Dad" may not be entirely cut off from his beloved work, and in a way be made to feel that he is still one of them, Moss installs a wire running from the telegraph room to "Dad's" little room, and in their leisure moments they gossip with "Dad" and every evening at the close of work they

bid him good night over the wire, just as they formerly did verbally.

Some time later the general manager makes another tour of inspection, and "Dad," learning of his arrival in town, decides to personally thank him for his kindness. He calls on Cole at his hotel and there the truth comes out.

Crushed and broken-hearted, "Dad" returns to his room. Just

as he arrives the usual evening "Thirties" from the friends at the office begin to come in. He has just strength enough to answer one. The men, becoming alarmed, as he does not respond to the remaining calls, rush to his room, and there they find him seated at the instrument with a smile on his face. He had sent his last "Thirty."—W. P. S.

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"IN ANSWER TO YOURS——"

GRAND HOTEL.—G. M. Anderson ("Broncho Billy") made the first Western photoplays of note for Selig, with a company of three—two women principals and himself. Montana was the scene of his activities. Harry Benham has left Thannouer for Universal.

PAULA.—Fiddlesticks, yourself—you cunning thing! Crane Wilbur is very handsome, we admit. It was reported by a friend of ours at the Lubin studio last week that a pair of corsets was discovered in Mr. Wilbur's dressing room after he left. Probably placed there by a jealous rival for heroic honors. Ralph Ince and Anita Stewart have left the Vitagraph company.

GIRL IN BLUE.—Teddy Sampson was the maid in episode third of "Home, Sweet Home" (Griffith). James Smith in the first episode of same was Spottiswoode Aitken. Mae Marsh was his daughter. Glad you were glad to read of Norbert Lusk's past; he has just completed "Undine" in script form for Rosemary Theby and Harry Myers' Universal company. It will be in about three reels.

B. V. D.—You have the wrong address. We can't advise you how to "get rid of warts." Try the Wartenberg Times! Anna Little will appear in Mustang Banner Features in future, a new Mutual brand.

FRANCES.—According to a recent item in the New York "Sunday World," Lottie Briscoe was born in 1893. That would make her 22 now. Some eight years ago she was playing in the Orpheum Stock Company in Philadelphia. Also Harry McRae Webster, her husband—so she must have married when about 14! Blame it on the eternal feminine desire to stay young, Frances. By the way, how old is Ann?

D. O. BERNADETTE.—Hallo! Hawaii! The gent who finally married Margarite Clark in "Helen of the North" was Conway Tearle. In "The Dawn of Understanding" (which you neglected to state was a Vitagraph) the country wife was Lea Baird. You're still welcome.

ANCIENT ALICE.—The company you inquire of has not been heard of in this country for some time. It is or was one of the oldest in the world, releasing productions made in Europe under the brand name of C. G. P. C., which means Compagnie Generale Phonographique et Cinematographique, if you know what that means. Robert Conness was with the Edison company in 1911.

R. E. W. WAVERLY.—George Morgan, the Biograph director, has been with them more than a year. He was known as Jerry Harcourt when in stock companies around New York, and is an Englishman. We can't swear to his real name—it may be either. Fred Gamble was the railroad superintendent in "The Yankee from the West" (Majestic-Mutual Masterpiece). Sure, a Yankee might be "from the West." Why not? In England, all Americans are Yankees!

SIR RICHARD.—We have casts of twenty-six "Foolshead" comedies. The first was called "Foolshead as an Inspector of Hygiene," and released January 7, 1911. The last we have record of was "Foolshead

Six Duels," released January 6, 1912. That would make about one of them every two weeks during 1911. The Itala company which has a studio in Italy produced them. Oh, yuss! When you've tripped up all the other "answers" men (?)—try us. We're quite well informed and glad to pass it along.

EMSEE.—Gladys Brockwell played the "Temptress" in "On the Night Stage" (Ince-Mutual Masterpiece). The first Sennett release on the Triangle program will be a comedy with Fred Mace, Raymond Hitchcock, Mack Sennett and Mabel Normand playing principal parts.

DOCTOR ARGO.—Some of the members of the 1911 Nestor company were Harold Lockwood, Dorothy Davenport, Alice Davenport, Violet Mersereau, Russell Bassett, David Lythgoe and Gordon Sackville. They are much scattered now, but still in the ring.

PUGGY.—Some of the funniest pictures we have ever seen were intended for dramas. Many alleged comedies have made us weep also. What d'ye mean by "are I interested in child welfare?" Is Child's being abused—or the bill o' fare not well arranged? Rosemary Theby's picture may be printed in an early issue, that's up to the editor.

BRILL'S BANDIT.—Real alcoholic beverages are seldom, if ever, served in the drinking scenes for motion pictures. A mixture of burnt sugar and water, or cold tea, being the usual substitute. That is, perhaps, why the players you mention, while registering a frenzied thirst, swallow but little of the "barkeep's" offering.

R. A. D. DENVER.—Claire McDowell was the dancer in "The Dancer's Ruse" (Biograph). It is nearly five years old. She is still with Biograph. Charles Elder played President Lincoln in Ince's "Battle of Gettysburg," and Anna Little was Virginia Burke. Her brother Jim was Burton King, and Joe King played the part of Jack Lamar. June, 1913, the above was first shown.

JOEY BARLOW.—Beverly Bayne has followed her S. & A. leading man to the Quality-Metro company. A good physique is of value to the

photoplayer, but few have been known to hold jobs purely on their shapes or athletic talent. There may be exceptions to the above—for instance the Keystone Kops!

MARIE, HALIFAX.—Harry ("Pathe") Lehrman was Cohen in "Murphy's I. O. U." (Keystone). Clarence L. Barr is the layer you mean. His studio nickname, "Camille," is usually given. Helen Case was Ruth in "The Tell-Tale Hat Band" (K-B.) Harold Lockwood played in the lead in same. Mary Alden first worked before the camera at the Ramo studio under E. W. Sargent's direction.

11.30 PEE EMM.—Grace Cunard was Susan Krone in "The Sharp-shooter" (Broncho). This seems to be old home week for the inquirers with long memories! Gus Pixley was Henry in "Saving Mabel's Dad" (Keystone). Fred was by Joseph Graybill and Ford Sterling played the saved "dad." In "The Civilian" (Broncho), the Colonel's daughter was Mae Marsh.

ESTHER H.—Nurses are frequently shown (up!) in films. We saw a number recently—in a war picture. Send your suffrage play to any reputable film company, and then wait patiently for a check.

MRS. MCCAULY.—Don't think your ward is in any great danger simply because she likes to mingle with moving picture people—they may be in more danger than she, if susceptible to such youth and charm as she possesses. However, is you think her sphere is elsewhere than in the studios—we won't insist!

AGNES MELS.—Ralph Ince and Anita Stewart have left the Vitagraph Company. Many others have recently went away from there also, but they are the latest of whom we've heard, so your inquiry was quite timely. Don't know where the Ince is going, but—he's—you know!

PHOTOPLAY MAG FAN.—We are unable to give the number of cubic inches occupied by screen favorites—in the atmosphere, but most of them range from five to seven feet in height—some taller, and some—not so tall. Are you thinking of making a coffin for Francis X. or building him a suit of clothes? Which is it, Mag?

LEADING PHOTO-PLAYERS OF THE VITAGRAPH CO. OF AMERICA

Mary Anderson
Movie Doll

Katherin Franek
Characters

Edwina Robbins
Characters

Billy Billing
Characters

Paul Scardon
Playing Professor Stilliter "The Goddess"

Evart Overton
Leads

Record of Current Films

Universal Program

Sunday, September 5, 1915.

L-KO—Gertie's Joy Ride (Comedy).
POWERS—The Shot (Two parts—Drama).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 12—A Cry in the Dark—Two parts—Drama).

Monday, September 6, 1915.

BROADWAY UNIVERSAL FEATURE—A Little Brother of the Rich (Five parts—Drama).
NESTOR—Their Happy Honey-moon (Comedy).

Tuesday, September 7, 1915.

GOLD SEAL—The Deceivers (Two parts—Drama).
REX—Sh! Don't Wake the Baby (Comedy).
IMP—No release this day.

Wednesday, September 8, 1915.

VICTOR—No release this day.
L-KO—Silk Hose and High Pressure (Three parts—Comedy).
ANIMATED WEEKLY—Weekly No. 183 (News).

Thursday, September 9, 1915.

LAEMMLE—Both Sides of Life (Three parts—Drama).
BIG U—The Finest Gold (Drama).
POWERS—Going to the Dogs (Vaudeville Act—Comedy)—Frog and Toad Celebrities (Zoology).

Friday, September 10, 1915.

IMP—Crime's Triangle (Two parts—Drama).
VICTOR—The Country Circus (Comedy).
NESTOR—He Fell in a Cabaret (Comedy).

Saturday, September 11, 1915.

BISON—In the Sunset Country (Three Parts—Drama).
POWERS—No release this day.
JOKER—At the Beach Incognito (Comedy).

Mutual Program

Monday, September 6, 1915.

AMERICAN—In Trust (Two parts—Drama).
FALSTAFF—Pansy's Prison Pies (Comedy).
KEYSTONE—(Title Not Reported).
RELIANCE—The Indian Trappers' Vindication (Drama).

Tuesday, September 7, 1915.

BEAUTY—Plot and Counterplot (Comedy).
MAJESTIC—For Love of Mary Ellen (Drama).
THANHOUSER—The Bowl Bearer (Two parts—Drama).

Wednesday, September 8, 1915.

AMERICAN—The Forecast (Drama).
RELIANCE—The Family Doctor (Drama).
RIALTO—The Unsuspected Isles (Three parts—Drama).

Thursday, September 9, 1915.

CUB—Jerry and the Gunman (Comedy).
ECLAIR—The Brand Blotters (Two parts—Drama).
MUTUAL—Mutual Weekly No. 36 (News).

Friday, September 10, 1915.

FALSTAFF—Weary Walker's Woes.
GAUMONT—When the Call Came (Two parts—Drama).
KAY-BEE—(Title Not Reported).
RELIANCE—The Mother of Her Dreams (Drama).

Saturday, September 11, 1915.

BEAUTY—When His Dough Was Cake (Comedy).
RELIANCE—The Strong Man (Two parts—Drama).

General Program

Monday, September 6, 1915.

BIOGRAPH—Among Those Killed (Drama).
ESSANAY—Caught (Special—Three parts—Drama).
KALEM—The Vanderhoff Affair (Special "Broadway Favorites"—Four parts—Drama).
LUBIN—Leasing a Tornado (Drama).
SELIG—The Mystic Bill (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 71 (News).
VITAGRAPH—The Jarr Family Series No. 18—Mrs. Jarr and the Society Circus (Comedy).

Tuesday, September 7, 1915.

BIOGRAPH—A Difference of Opinion (Special—Two parts—Drama).
ESSANAY—His Crucible (Special—Three parts—Drama).
KALEM—Nearly a Bride (Comedy).
LUBIN—Finn and Haddie (Comedy).
SELIG—Never Again (Drama).
VITAGRAPH—The Kidnapped Stockbroker (Special—Two parts—Drama).

Wednesday, September 8, 1915.

EDISON—Cartoons on the Beach (Cartoon Comedy).
ESSANAY—The Fable of Hazel's Two Husbands and What Became of Them (Comedy).
KALEM—Mysteries of the Grand Hotel (Episode No. 8—When Thieves Fall Out—Special—Two parts—Drama).
LUBIN—The Irish in America (Special—Three parts—Drama).
VITAGRAPH—The Siren (Comedy).

Thursday, September 9, 1915.

BIOGRAPH—The Broken Wrist (Drama).
ESSANAY—A Quiet Little Game (Comedy).
LUBIN—Romance as a Remedy (Special—Two parts—Drama).
SELIG—Neath Calvary's Shadows (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 72 (News).
VITAGRAPH—The Romance of a Handkerchief (Comedy Drama).

Friday, September 10, 1915.

BIOGRAPH—Oil and Water (Special—Two parts—Drama—Reissue No. 14).
EDISON—What Happened on the Barbuda (Special—Three parts—Drama).
ESSANAY—Broncho Billy and the Lumber King (Drama).
KALEM—The Little Singer (Alice Joyce Reissue—Drama).
LUBIN—Jealousy (Drama).
VITAGRAPH—Unlucky Louey (Comedy).

Saturday, September 11, 1915.

BIOGRAPH—At the Road's End (Drama).
EDISON—Breaking the Shackles (Drama).
ESSANAY—Mind Over Motor (Special—Two parts—Comedy).
KALEM—Nerves of Steel (Episode No. 44 of the Hazards of Helen—Drama).
LUBIN—Queenie of the Nile (Comedy).
SELIG—Into the Dark (Drama).
VITAGRAPH—One Performance Only (Special—Three parts—Drama—"Broadway Star Feature").

Mutual Daily Releases

(Independent.)

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Than-houser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—Kay Bee, Princess, American, Reliance, Than-houser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Than-houser.

Licensed Daily Releases

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

Universal Daily Releases

(Independent.)

Monday—Imp, Sterling, Victor.
Tuesday—Big U, Gold Seal, Nestor.
Wednesday—Animated Weekly, Eclair, L-KO.
Thursday—Big U, Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Eclair, L-KO, Rex.

Patents

Recent patents of interest specially reported for the PHOTO-PLAY REVIEW:

No. 1,151,566. Motion picture camera. Herman Casler, Canastota, N. Y.

No. 1,151,760. Shutter for moving-picture machines. James A. Cameron, New York, N. Y.

No. 1,151,786. Apparatus for reproducing views in color. John K. Holbrook, Newark, N. J.

No. 1,151,787. Projection apparatus for reproducing views in color. John K. Holbrook, Newark, N. J.

No. 1,151,977. Moving-picture toy. Masashi Tanikawa, New York, N. Y.

No. 1,152,052. Fireproof film box. Edward A. Rupert and John T. Drum, Aberdeen, Wash.

No. 1,152,288. Moving-picture machine. Charles A. Butler, Spokane, Wash.

No. 1,152,978. Cinematographic apparatus. Walther Thorner, Berlin, Germany.

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The Great Ruby

(Continued from page 5)

as a tool, the man whom she really loved being the Prince Kassim. She had impressed the Prince with the idea that the gem should be returned to him.

"Was it not the property of your ancestors?" she asked, "and should you not have it?" Without giving him an opportunity to reply, she

alarm. As Longman fled across the field he was intercepted by Prince Kassam, who gave the password and received the gem. The camera eyes of Britt saw the exchange and he immediately pursued the Prince.

For two days and nights the famous detective has dropped out of the case. His inactivity was



The Countess Pleads for the Life of Detective Britt

continued: "Yes, it rightfully belongs to you, and I will see that it is recovered."

The scene of activities was shifted to the camp at Islington, where Longman and his confederates visited the tent and were successful in recovering the ruby.

As they passed out Britt arrived

forced, since he had been bound and gagged by the Diamond Gang when he went to arrest them as suspicious characters. His thrilling escape was in the nick of time, for it was now evident that he had thwarted the attempts to steal the Great Ruby.

The Prince and the leader of the "Diamond Gang" were being surrounded by guards who had responded to Britt's alarm, and after a number of years of elusiveness Longman, the famous criminal, was apparently at bay.

"Never will they take me alive," he muttered, and without hesitation he threw the Prince in a nearby balloon, and with the rest of the Diamond Gang in the basket, the daring lover of the Countess cut the ropes. The suddenness with which the method of escape was released from its moorings threw Longman over the side of the carrier, and only by clutching the side of the basket was he enabled to save himself from being hurled to the earth below. While in this precarious position, the Prince reached over and relieved Longman of the Great Ruby. Recovering his strength and equilibrium, the desperate crook climbed back into the attached air car, and there followed a severe struggle for the possession of the ruby. Finally the Prince gained the advantage and Longman was thrown out of the balloon, his mangled body being found lifeless by the detective. Shortly after that Prince Kassam succeeded in bringing the balloon to earth.

The series of contests at the Military Tournament were about to begin when the Prince arrived at the field. Since he had been entered into the struggle for premier honors in horsemanship, he was obliged to mount his steed without giving the Great Ruby to his waiting sweetheart, the Countess Charkhoff.

Riding hard down the course, the Prince displayed some remarkable feats of horsemanship, and thrilled the spectators along the track. Finally his horse came to a stop and fell, throwing the driver violently to the earth, where he lay motionless. The first to reach the dying Prince, for the fall had proven fatal, was the woman who loved him more than her own life. Bending over the Prince, Countess Mertza received the Great Ruby a moment before the daredevil rider closed his eyes forever.

Although the transfer was made quickly, it did not escape the eagle eye of Britt, who moved forward with Lady Garnett to arrest the Countess and round up the Diamond Gang. He was dissuaded in the resolution by the sad words of Lady Garnett as she recovered the jewel. "Spare her! The Great Ruby has been found, while she has lost her soul. Her life is empty, hopeless, without love!"

Spedon Returns From West

Sam S. Spedon, publicity man of the Vitagraph Company, who, during the past eight weeks, has been to the coast, returned to his desk Monday, August 30th. Mr. Spedon's trip was more or less in the nature of a vacation, inasmuch as he spent part of his time visiting the Panama-Pacific Exposition. En route, he visited the V-L-S-E offices in Chicago, Denver, Salt Lake City, San Francisco, Los Angeles, San Diego, Kansas City, St. Louis and Cleveland, where he found the most noticeable thing was the amount of business being done by photoplay theatres during the summer months over that of previous years. He found Vitagraph a passport in every place he visited and V-L-S-E the name that spelt quality in the film world as the exhibitor knows it.

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New York

(Continued from page 9)

way Star Feature produced by the Western Vitagraph Company, under the direction of Ulysses Davis and written by William McLeod Raine. It concerns the story of a famous playwright and an actress who are marooned on a desert island. That "desert island" stuff is always good material for a picture, and with a Vit product on it should be a winner. This photo-play in three parts will be released on September 28th. Alfred Vosburgh and Anne Schaefer play the leading roles.

Studio Gossip

(Continued from page 12)

Miss Lillian Tucker, who is playing the leading role opposite Edwin August, in "Evidence," which will soon be released through the World Film, is of a distinctly English type of beauty, with frank blue eyes and light hair. She is tall and graceful and is wonderfully adapted to the role of the English beauty, "Lady Wimbourne," which she plays.

Miss Tucker is making her first introduction to the screen in this play of English manners. She has been on the stage for a number of years, commencing her career with George Cohan, in "The Yankee Prince."

Philo McCullough is coming to the front as a juvenile lead. Since joining Balboa his work has been improving steadily. He has been playing under the direction of Frank Cooley recently and giving a good account of himself.

Charles B. Hoadley, one of the veteran writers for the screen, has joined the scenario staff at the Selig Jungle Zoo, Los Angeles, California. Mr. Hoadley has had a long and varied experience as an editor and writer of photoplays.

When John Sheehan, who plays a leading role in "A Friend in Need," the American "Beauty" film to be released Saturday, September 18, was hastening home to dinner a few days ago, he witnessed a sight which has stirred him to tackle a comedy scenario. Two goats were busily engaged eating labels and tags from the tires and running boards of a freshly delivered—. Had it not been for his ravenous appetite, he would have stayed a few minutes to watch the baa-baas' progress. He has not a doubt that they made away with the whole car, as when he passed that way the next morning it had disappeared.



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Vol. 1

PHILADELPHIA, SEPTEMBER 18, 1915

No. 26

Dustin Farnum at Play

By PETE SCHMID

To meet Dustin Farnum, the popular film idol, at his farm at Bucksport, Me., is like making the acquaintance of a great big boy amidst his shining toys. Surrounded by his cows, pigs, chickens, horses and dogs at his rural home, where he spends all his idle moments away from the studio, or busily engaged pitching hay in the fields, polishing up his big touring car or tinkering around his speed boat in the bay, he is as happy as any youngster on a bountiful Christmas morn.

Always having been a lover of outdoor sports, "Dusty," as he is familiarly nicknamed by thousands of his admirers, spends the greater part of his time under the open sky. Motor boating occupies a great portion of his spare time, and his 150 horsepower speed boat is one of his most beloved "toys." The racer, which he has named "The Virginian," is 6 feet 4½ inches beam, and 30 feet 2 inches long. Nothing affords the film star more pleasure than to don old clothes, and with a paint brush or monkey wrench in hand prepare his speed demon for a race, the many trophies which he proudly displays readily indicating that his untiring efforts in this direction do not go unrewarded. The boat has peculiar lines, somewhat resembling a flatiron, and, as related by Mr. Farnum, presents a shape very much like a craft which he built from driftwood in his boyhood days. In this old sailboat, also a "flatiron" affair, he cruised around the same waters in which he now breaks records with his racer. For a sail he secured a bed sheet from his mother, and for a steering device he used the wheel of a toy cart. Although the steering arrangement

took up all the space allotted for passengers, and compelled him to steer on his knees, the apparatus worked nicely, and had all the boys of the neighborhood jealous.

Another pet "toy" which "Dusty" proudly possesses is a big motor car, in which he toured all through the present European war



Dustin Farnum and his Prize Pig

zone, just prior to the beginning of the war, taking pictures for the book, "The Lightning Conductor." This powerful car has made him widely known as a speed king of great daring, but, despite this fact, he has never had an accident while at the wheel.

Animals occupy a big spot in the heart of the popular film star. Two of his most valuable pets are Romeo and Juliet, a pair of prize pigs, to which he will never fail to introduce a visitor. They are immense porkers and receive as gentle treatment at the hands of "Dusty" as a babe from its mother. No one is allowed to feed or take care of them excepting the boss

himself, and when he is away this honor is entrusted to his head man. A pair of trotting horses and a riding horse also receive their due share of attention, and their master is as proud of them as he is of his pigs. Horses always were very much in evidence in the life of the actor, both on and off the stage, and many are his adventures with wild beasts while in the saddle. Rabbits, dogs, and even snakes, are included in this big boy's family, and all seem to know and appreciate their kind master.

Back on the farm, in the house in which he was born, a structure that has passed its eightieth year of existence, Dustin Farnum hies himself whenever the opportunity presents. Here he plays in a clean, whole-hearted manner, which fits him for the strenuous work which will follow before the grinding camera. He has just signed up with the Pallas Pictures to appear in big photoplays under a long-term contract, and although his engagement involves a stupendous salary, he can hardly resist a sigh of regret when he leaves his toys to take up his work.

Slips of the Film Producer.

By Ernest A. Dench

The result of the film producer's carelessness is to be found in the seemingly unimportant mistakes that have a knack of lurking into a fair portion of the picture plays presented before the public. Such blunders as a soldier handling his gun in his wrong hand and incorrect costumes in historical pictures occur so frequently that we have now past them by as nothing in common.

But when the producer of "King Charles" deliberately goes and selects an elm tree instead of an oak tree, how can we forgive him? History tells us that the king, after the battle of Worcester, went and hid in an oak tree.

Another typical example was "Ivanhoe." Rebecca wore shoes with French heels, whilst several of the Norman officers had German moustaches.

Even an American film producer couldn't produce "Pickwick" right. John Bunney was seen in the part carrying a Gladstone bag. And this was not supposed to be a twentieth century version either.

Then, again, the producer should not openly defy royal etiquette, as he did in a film dealing with Louis XIV. One of the leading characters actually turned his back on the king! School children are particularly keen on treading on the

THE KEY TO POSSESSION

(KALEM)

Played by Robert Ellis, Richard Purdon and Steven Purdee. Produced by Hamilton Smith Eve Prout

ONCE to every man and nation there comes a moment when it is vital to the interests and welfare of those most acutely interested to make a decision for right or the reverse of that which is conforming to justice. It is frequently a case of honor, but hardly is there a crisis in the affairs of a young man in which a passionate affection for the opposite sex is not the most projecting of the contributing elements.

Tony Breslow was neither an exception nor an example to the well-established axiom. Tony was a wild and dissolute lad whose conceptions of a good time were always spoken of in the same whisper with the red-light territory of his town. The young man was tall, handsome and possessed that distinct nattiness in attire which proved attractive to young ladies of every disposition and character. His mild blue eyes secreted within the corners a twinkle which betrayed his jovial disposition; nevertheless when aroused Tony was a demon, and his bounds of restraint were without limit. Easy-going and one whose ability to refrain from temptations was woefully undeveloped, Breslow had gone from worse to a degree of greater evil and debauchery. The rollers had been well oiled with wine, women and song, and the handsome specimen of manhood was ready for a swift skidding to the depths of a living hell in the Tenderloin.

Just about the time he had cultivated a craving for the deadly drugs which are peddled throughout that section of the city, Tony met Gwen, the beautiful and talented daughter of John Halstead, a prominent banker, whose name was a password on Wall Street. After becoming acquainted with Miss Halstead, Tony began to see the contrast which the sweet and pure Gwen presented when compared with the painted beauties of the underworld, where he had mingled for a number of years. Breslow resolved to change from worse to better in an effort to win the love of the young lady, who had cast a charm over the former frequenter of the crimson-shaded light district. As Tony parted with the fairy-like daughter of Halstead he was overcome with her loveliness. He had fallen in love for the first time in his notorious career.

"Gwen, dear, I love you more than I can tell," he declared passionately, as he kissed the warm lips of the maiden.

Motionless, the charming slip of a girl stood for a full minute. Then releasing his clasp she said, with all the sweetness that love ever gave:

"I am glad if you mean it. Are you going to do better?"

The tall and sturdy youth gazed into the winsome brown eyes of the one for whom he had declared his love with sincerity indisputable. He replied, steadily:

"Yes, sweetheart, I am going the straight and narrow—for you."

She allowed him to close her into his arms, and as she snuggled to his breast her face was beaming with that love-light which glows only on the countenance of a sweet and pure girl whose heart has never before felt the thrill of true love or upon whose ears have never before fell the whisperings of affection and promised amorous devotion.

After the final adieu Breslow floated down the avenue on ambitious resolutions to turn from his life of sin and revelry for the girl who had pledged her sacred love for him. "Yes, if God is willing I will overcome the temptations which confront me and live for her!"

But alas, for the best-laid plans of men who are desirous of living down their past lives! Their good intentions are usually knocked to the winds when a friend of the other days exerts his or her influence to win the deserter from the ranks of the devil back again to the blazing fold. Tony was on his way to the home of Gwen Halstead, whose being had shone like a radiant star in his heretofore black life. With hastened step and expectant countenance Tony was crossing Farr street when a slap on the back awoke him from reveries of the preceding evening.

"Hello, Old Top," was the homely phrase with which he was greeted by Buck Denton, a former associate. "Where are you bound for this evening?"

Not having any special reason for taking Denton into his confidence Tony evasively replied:

"I can make you feel better by saying 'I am walking for my health.'"

"Well, if that is the case, I think that the girl whom you requested me to produce for you has been produced, so to speak," smiled the companion of Tony's.

"What! Frances Read is going to meet me tonight?" ejaculated the youth.

"None other than the famous dancer, Miss Read, has graciously condescended to make your acquaintance this evening," replied the gentleman, if such we may call him.

For a number of weeks Tony had made a desperate effort to know the charming dancer whose artistic foot-work, combined with her graceful form, had caused a wild sensation in a higher class cafe situated near the underworld district. Since spending a greater portion of his time with Gwen he had somewhat recovered from his desire and what the supposed adoration for the terpsichorean artist. Now, however, that old feeling of recklessness and devilry overcame him, and he anxiously inquired as to the whereabouts of the Read girl.

"Come with me, old sport," said Denton, lighting a big black cigar and continuing: "The dames are located near-by, and I have made all arrangements for a good time on Broadway."

At first he concluded to renege and announce his intentions of cutting away from the former associates who had dragged him below his level, but his weakness was apparent, and before he had sufficiently considered the results of his return to the fast life he was excusing his conduct in this manner:

"Well, will just spend one more night on old Broadway, and then I will keep my promise to Gwen. Anyway, she won't know of the doings of this evening."

In his employment of this method of dismissal of the rash act which he was committing he failed to reckon with the fickle hand of Fate as it operated when there is a woman in the case. He also failed to respect the feelings of the waiting girl, who had given her most

valuable possession—a woman's love—to the man who was proving himself unworthy of the trust.

Shortly after meeting the dancing girl and a less prominent but none the more respectable companion, Tony and Steve continued on to the Gay White way and were soon enjoying themselves in the notorious Ginger Cabaret. Here was the sounds of women and men mingling together in a blend of pleasure. The show was on in full blast and the tinkle of wine glasses was the only outside noises. Pretty women, homely women, short women, tall women, stout women, thin women, old women and young women, were all there, but there were no good women in the cosmopolitan assemblage of hilarious guests whose motto indubitably was embodied in the adage, "Eat, drink and be merry, for tomorrow you die." As the hours passed away, Tony began to feel the effects of too much champagne. He had boasted in previous times that his knowledge of the capacity for carrying the knockout fluids was so acute that he never became intoxicated. His ability to apply his conceptions along these lines may have been true under ordinary conditions, but on this particular evening he was laboring under a terrific handicap. The beautiful Frances Read was by his side, and when her slender white fingers grasped the tumbler and the sparkling liquor was held to her smiling, crimson lips, his power of restraint was gone, and, inflamed with uncontrollable passions, he endeavored to quench the burning fires within with the liqueurs which were poured down in unusual quantities. He had imbibed until he was unable to command his crazed mind, and he became a roisterer of the objectionable sort. All efforts to calm him were futile, and when the cafe chimes pealed out the hour of twelve, Tony was summarily ejected from the "Ginger" place. Not having been extended the usual courtesies of leave taking, Breslow found himself lying in the gutter about five minutes after the ceremonies had been concluded. In a semi-stupor he raised himself, and with a cry of amazement his very heart seemed to freeze within his body. A few feet down Broadway Gwen was coming, and before he had an opportunity to prevent a meeting she glanced at him, and, with genuine horror, she shrank back and grabbed the arm of her father, who was acting as her escort.

She looked at him again, and the cold scorn which flashed in those eyes of the guileless maiden penetrated him to the very soul, and before she had passed out of sight he had recovered his sobriety.

"What have I done?" he moaned bitterly, as he reached his home and threw himself across the bed. "Oh, why have I forsaken her?" and then he moaned and moaned until the first beams of the morning sun crept into his room and acted as an intruder upon the sad and painful suffering which the erring youth was undergoing.

Breslow will never forget the day which followed. A desire to regain himself in Gwen's favor overcame him, and thrice he called her on the 'phone, imploring in heart-broken tones an early forgiveness. His attempts to effect a reconciliation were fruitless, and when the

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May Ward

A Chat With "The Continental Girl." Miss May Ward is Interviewed at Her Pretty Colonial Mansion

WHEN announcement was made that the enchanting May Ward, of footlight renown, had succumbed to the lure of the camera's eye, the photo-play enthusiasts throughout the country greeted her decision with frenzied jubilation. It was a quickly recognized fact that when the stage lost Miss Ward the motion picture craft profited by the conversion of the dainty star into a photo-play character.

Our clear perception of facts in relation to the capricious fancies of motion picture fans permitted us to prophesy that our readers, who, as a whole, constitute the higher class of film fanatics, would naturally request an article or interview with the charming actress, who as a late acquisition to the realm of the silent drama has created a sensation among film folk everywhere. As a seer we registered one hundred per cent., for Miss Ward had scarcely finished her first production when demands for information concerning the former stage favorite were wafted into the editorial sanctum in unusually large numbers.

An interview was arranged, and the editor journeyed to her colonial mansion in historic Germantown, Philadelphia. The Ward estate is a most charming spot and is so well adapted for beautiful rustic scenes that it is featured in a number of the acts in "The Continental Girl," the wonderful colonial photo-play in which Miss Ward is making her propitious screen debut.

After extending the usual greetings and a hearty, sincere welcome, Miss Ward eliminated a query as to whether she was fond of pets, by giving her attention to a little sick dog which lay on a diminutive bed at the side of the spacious veranda, which encircled the house. "You see," she said, smiling, "Toots has been very ill and I was very much worried this morning. The veterinarian, however, has assured me that he will recover." To demonstrate her fondness for the suffering little doggie, she patted him affectionately on the head.

A tour over the estate gave further evidence of the fondness that the kind-hearted young lady exhibited for pets of every description. Her animal friends are all thoroughbred, and it is a well-established fact that her poodles are regarded as the finest in America.



The manner in which the cows, parrots, dogs, rabbits, birds and cats came joyfully forward to greet her betrayed the lovable disposition of Miss Ward more than a volume of printer's ink could ever dare hope to accomplish. The incident of the sick dog vouched for the veracity of the statement that Miss Ward was sympathetic, kind and cheerful at every hour of the day. Among the dumb friends are found a one-legged canary and a crossed-eyed cat. Explaining their existence, Miss Ward said: "I always feel sorry for living creatures who are obliged to go through life deformed and crippled. The canary which has but a single leg is a good singer, and I am specially fond of him; the cross-eyed cat I regard as an omen of good fortune and would not have him harmed for the world."

After the pleasant tour around the estate, Miss Ward's fondness for her pets was immediately noted as being a pleasing characteristic, which would interest her admirers wherever she is known,—and it was learned that her favorite hobby was automobiling with her pets.

Entering the artistically bedecked reception hall of the staid old mansion, the hostess of the Ward Manor made reply to a query concerning her stage career.

"Well, since many of your readers are acquainted with my successes behind the footlights it is unnecessary for me to burden them with a detailed account of my activities."

With this the interviewer agreed and suggested that she give him just a brief outline of her appearances in the legitimate.

"I was six years with Al Wood's productions, and among the presentations in which I starred must be included 'The Dresden Dolls,' 'Cash Girls,' 'Garden of Love.' In addition I have been featured in every prominent vaudeville theatre in America."

The beautiful light-haired girl, whose personal magnetism has earned for her a warm spot in the hearts of thousands of those who have had the pleasure to witness productions in which she has starred, asked to be excused for a moment in order that she might look after her sick pet. After the interruption she was confronted with the inquiry, "Did you enjoy working in 'The Continental Girl?'"

"Did I enjoy it," she responded with enthusiasm, "I just loved my part and naturally it seemed more like pleasure than work to me. Of course, since this is my first picture it may not represent film perfec-

tion, but I will endeavor to do better in the next feature."

Having seen the truly wonderful colonial dramatic presentation, we understood that Miss Ward's statement was the result of her modesty. "The Continental Girl" with Miss Ward featured has already been spoken of as having attained that degree of perfection which, if altered, would detract from the intrinsic value of the picture.

When asked if she enjoyed picture work better than the stage she replied, "Yes, I can honestly state that with all the honor which has been accorded me on the legitimate, I prefer the role of a motion picture actress."

"What are your plans for the future?" was the next bid for information.

"I am now preparing to take leading parts in some feature Continental productions. These pictures will be taken in Germantown, a community whose historic possibilities have heretofore been overlooked by photo-play corporations."

Before leaving the domain of our charming heroine, we were given a glimpse of the interior of the home, which at one time lodged the Revolutionary heroes and their ancestors. It was a veritable heavenly paradise, and the dining-room carried with it the spirit of 1776; the brief tour was similar to a journey back over history's pages to the dark and bloody days when the Continental patriots exhibited an abundance of glorious patriotism and won liberty and independence for their descendants to enjoy. The estate produces phantoms of the past, and with these come visions of gentlemen with powdered wigs and dames with quaint costumes and pretty courtseys.

Miss Ward loves her domestic life. This was shown by the tidy and well-kept home over which she presided. Everything was neat and homelike. The mistaken idea that prominent professional folk are loath to enjoy the quietudes of their own hearth is elucidated here. It is doubtful if there appears a more carefully kept home than the quaint Germantown mansion over which "The Continental Girl" reigns as queen.

"I love home life," she emphasized, "and I am never happier than when I am looking after the domes-

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Arrested Three Times in One Night

THE Police Department of Philadelphia worked overtime on a certain evening of last month, and within a short space of duration Donald Clifford Scott, the popular secretary of the Lubin Beneficial Association was arrested, yes, gentlemen, actually taken into custody by the guardians of the law, not once but three times!

Since Mr. Scott is advertised by his friends and business associates as a law-abiding, respectable citizen, this announcement will be regarded in genuine amazement by those who are acquainted with the beloved Lubin personality. Around the explanation is woven a mysterious and charming, but none the less truthful narrative.



DONALD CLIFFORD SCOTT

After a meeting of the Association at Apollo Hall, Mr. Scott, accompanied by two of his friends, Gus Anderson, a prosperous auto dealer, and Mr. Schwartz, a professional director, went to the studio at Sixteenth street and Glenwood avenue to secure a forgotten report. The big blue Anderson racing car stopped in front of the building when our hero suddenly remembered he had forgotten his keys. This lapse of memory was responsible for the culminating events. The doors were locked, and the studio must be stormed—but how? The fertile brain of our subject worked out a solution to the problem in less time than it takes C. Chaplin to wink his eyebrow.

"Schwartz, I will force the window!"

Without waiting for a reply, "Scotty" pushed himself through the window into the office, and soon obtained what he was after. All would have been well and the three gentlemen would have been relieved of this pain and mortification had it not been for the untimely appearance of a Ford, which came chugging up the thoroughfare just as the imperturbable Donald was backing out the window. It is said that the driver of the "tin Lizzie" was an undertaker, a friend of Anderson's, who failed to recognize him; at any rate he was no dead one as subsequent events proved. Taking a chance on the speed laws, the road louse rattled up to the police station at the rate of 60 per, and while the preservers of peace were pinching themselves to make certain that it was no idle dream, the propeller of the R. L. did the Paul Revere act.

"Help, help, Lubin's is being robbed! On, on, brave men, save the contents of the new studio from the thieves!"

What happened during the next few minutes can be easily surmised, for in less than a half-hour an army of reserves had answered the riot call and were searching through Lubin's for the marauders and scene vandals. At the same time a report was sent out that the contents of the moving picture manufactory had been carried away, the safe blown open, and a half-dozen heroes shot in the melee which followed with the "burglars!" Within 30 minutes after the embalmer had notified the police, every officer in the city was on the lookout for a big blue racing machine with a box attached to the rear, according to the descriptive account volunteered by the amateur sleuth.

All this time the three merry brethren were serenely sailing on through the village, without any knowledge of the commotion that had been stirred around the film factory. Unconscious of the fact that they were supposed to be fugitives from justice, the three came to a halt when the first policeman hailed them. It is a well-established fact that ignorance is bliss, and the trio had nothing to fear until they were taken to the station house. Here they learned the details of the affair and were informed they were under arrest. Of course, when the sergeant learned who his prisoners were, he joined in the merriment which the situation had precipitated and released the prominent men.

The genial "Sargant" was soon a bunch of glooms, however, when he received a call down from the chief for allowing the men to proceed on their way. The chief didn't take much stock in the story at that time. But he does now.

It was like jumping out of the frying pan into the fire, for hardly had they passed out of the district before they were obliged to submit to arrest number two on the identical charge. Once more their earnest pleadings and explanations melted the heart of the man at the desk and they were released. By this time they were dodging all the bluecoats in the northern section of the town and anxiously wishing that they were home. The third time they were "pinched" they were taken to the City Hall and detained there until word was received from a high dignitary of the corporation, who phoned in and made the matter clear to the police; there had been no robbery and it was all a mistake. This time the three sad figures were allowed to proceed on their way without being interrupted.

The genial secretary has been making every effort to keep the affair out of the papers and it was a stroke of luck that the writer learned of the adventure of the "night riders!" Whether the experiences of Mr. Scott and his colleagues will be taken as a basis for a new scenario has not been announced, but it is secretly reported that his highness, D. C. Scott, Esq., is looking for the man that stirred up the dust with the little Ford on that quiet August evening, and perhaps, who can tell, the secretary will be on the warpath of ye scribe after reading this narrative. Stranger things than that have happened before.

*Nearly Every Exhibitor
Reads The Photo-Play
Review*

An Off-Colored Ghost

"Truth is often stranger than fiction," said the newspaperman who was perched upon the lid of a trunk in Richard Buhler's dressing room in the Lubin studios in Philadelphia, a few days ago. "That is why I like stories with a foundation of truth."

"Then listen to this one and prepare to award it the blue ribbon," replied Buhler as he reached for the grease paint. "Several years ago I was playing in San Francisco, in the company of a well-known tragedian, and 'Hamlet' was billed for one of the performances, in the old Bush Street Theatre. Certain time was at hand, but the actor who had been cast to play the ghost had failed to put in an appearance. A hurried search failed to locate him, and finally as a last resort, messengers were sent forth to find a substitute. One of the recruiting party recalled that Lew Rattler, proprietor of a cafe adjoining the theatre, was an old professional, having played many seasons with Haverly's Mastodon Minstrels. The retired blackface actor consented to help out in the emergency, and, after being introduced to the tragedian, retired to a dressing room.

"In due time the call boy summoned him for his cue, and Rattler, clad in his kingly mantle, stepped upon the darkened stage, with sceptre in hand. When the spotlight was thrown upon his figure, the tragedian staggered back speechless. No wonder. Through force of habit the old minstrel man had blacked up for the part. Noting the embarrassment of the star, and seeking to resume the action of the play, Rattler remarked cheerfully: 'What's the matter, Ham? Don't you-all recognize yo' dad?'"

Kleine Forces Cause Excitement at East Rockaway

Metaphorically speaking, the rocks rocked at East Rockaway last week when the Kleine forces, under the joint command of Bickel and Watson, invaded that more or less provincial town in search of settings for the forthcoming Aaron Hoffman comedy, "The Politicians."

It happened thus. A scene was needed showing a close-up view of a fire bell ringing. Permission to ring the giant bell had been obtained the week before, when the matter was duly settled by the town officials. But, unfortunately, everybody that knew of the arrangement had forgotten it. Accordingly, when six automobile loads of Kleine players arrived in East Rockaway and started the bell clanging loudly, commuters, residents and non-combatants generally, were thrown into a panic. The local fire department added to the general pandemonium of the occasion and for a time it looked as though the invading army was to be ignominiously defeated and deposited en masse in the East Rockaway calaboose. However, with the aid of the official who had issued the permit, the matter was straightened out without further trouble.

In the future under similar circumstances the Kleine forces have decided to cover the town with town-criers, and thereby save both nerves and sunlight.

Pittsburgh, Pa., Sept. 11th—(Special to PHOTO-PLAY REVIEW)—A daring and brutal robbery in which J. G. Long, aged 62, president of the Feature Film Corporation, was the victim, was enacted in a lonely wooded section of the country on the outskirts of Wildwood station. Five thousand dollars in cash, a small fortune in diamonds, and a valuable gold watch, which have not been recovered, were taken by the thugs, who have not been apprehended, although several suspects have been taken into custody and are closely watched. In a momentary period of consciousness Mr. Long told the police that he had been struck over the head with a heavy section of iron pipe.

New York, Sept. 11th—(Special to PHOTO-PLAY REVIEW)—A disastrous fire in which the firemen were handicapped by bursting hose, deadly fumes and the highly explosive character of the merchandise stored therein, did great damage to the great Famous Film plant, situated at 213-219 West Twenty-sixth street, New York City. The entailed loss aggregates thousands of dollars, which it is impossible at this date to accurately estimate.

New York, Sept. 11th—(Special to PHOTO-PLAY REVIEW)—The All State Film Corporation will on or about the first of next month take over the output of the National Film Corporation and many other producing organizations. This \$5,000,000 corporation, of which Bert I. Levy is the hustling and enterprising vice-president, will have as the first release, "Captivating Mary Carstairs," featuring Norman Talmage, to be followed by the "Leper," in which Miss Talmage will also appear in the leading role. A chain of theatres extending across the continent are being negotiated for, and we shall soon have the pleasure of noting on the screen with this company such prominent people as Billy Quirk, Alice Joyce, Tom Moore and many others.

New York, Sept. 11th—(Special to PHOTO-PLAY REVIEW)—Mr. Cliffe, considered for many years one of the best actors on the English stage and who has played leading rôles with the great Sir Henry Irving, will soon be seen and enjoyed by large and appreciative audiences on the screen in "An Enemy to Society," staged by the Columbia-Metro Company. Later he will star with Ethel Barrymore in a Rolfe-Metro feature to be later announced. In "An Enemy to Society" his great ability will find able support in the rôle Miss Barrymore plays, and the public may look forward to an exceptional treat in store for it.

New York, Sept. 11th—(Special to PHOTO-PLAY REVIEW)—149,000 feet of film, valued at \$20,860, was taken from the vaults of the Mutual Film Corporation, at 244 Broad street, Newark. Jacob Schonbrun, the local manager, has been charged with the theft, and has been held under \$7500 bail in the Adams Street Court pending extradition to New Jersey. Nearly all of the property has been recovered. Three others besides Schonbrun have been placed under arrest charged with complicity in receiving stolen goods, one being the assistant manager, who is but 26 years old.

Pittsburg News Notes

Pittsburg, Pa., Sept. 11th—(Special to PHOTO-PLAY REVIEW)—After two weeks' motoring in the East, Max Browarsky, manager of the Rex, East Liberty, and the Victoria Theatres, Centre avenue, has returned to the fold.

Walter Artzberger, manager of the Penn Theatre at the "Forks of the Road," has had a wonderful \$10,000 organ installed for the edification of his patrons. It is needless to say that this is one of the most complete and modern playhouses to be found in the city.

Where are Lee Hunt and Ray Miller, of the Independent, spending their vacation? Perhaps the native to Bradford Woods can tell us something.

The enterprising Industrial and Domestic Film Company are taking pictures of the Pittsburgh playgrounds, which from an educational point of view should prove invaluable to the residents of Pittsburgh and elsewhere.

A position with the Pennsylvania Railroad Company has lured Jack Scott, a former operator, from the film game.

A tour of Northern Pennsylvania will shortly be made by J. C. McCaughan, of the Picture Film Corporation.

Prof. Gerechter, the famous pianist, entertained an applauding audience at the banquet given at the Screen Club last Sunday. The Professor is well known at the Anchor Theatre, where his great ability has nightly thrilled thousands.

May Ward

(Continued from page 5)

tic affairs of our comfortable place of abode."

The graceful girl, whose wonderful abilities brought universal fame to the "Dresden Dolls," is a fitting princess to hold the sceptre over the delightful Germantown mansion.

Her blue eyes send forth secrets of a pleasant disposition, and her fair complexion and golden hair place her in the class with the beautiful as a blonde with rare and unmatchable features. An amazing truth which can be verified when meeting Miss Ward is that her photographs do not disclose to the proper extent that sweet girlish face which she is so fortunate to possess. It would be difficult to find another with as fair skin and youthful appearance after a dozen years of hard work on the big time circuit.

The fascinating photo-play star is medium in height and slight but very gracefully built. From her dainty shoes to her rebellious curls of gold, Miss Ward represents all that a motion picture actress could ever hope to duplicate.

The Continental officials were indeed fortunate to secure the widely known star whose talent and beauty have effected a combine which gives Miss Ward a pre-eminence among her contemporaries in the arena of the photo-play world.

Despite the fact that Miss Ward is probably the most admired actress that ever deserted the speaking stage for motion pictures, she has always maintained her popularity without the assistance of press agents.

"Most players," said Miss Ward in discussing the matter, "employ a string of press agents when they capitulate to the lure of the fabulous salaries paid by picture corporations, but I have decided to continue my policy and get along without them. Of course, I am a staunch advocate of the slogan, 'Advertising Pays,' and realize that without extensive and profuse publicity, a photo-play corporation would soon fail. I also know that it is valuable for an unknown quantity to employ good publicity representatives; personally, however, I desire to win on my own merits."

Those whose information has led them to make the prediction that Miss Ward will be the most talked of photo-play star in America within a few months are in an excellent position to have their prophesies fulfilled.

The Lady On The Cover

WHILE this story is supposed to refer to the girl on the cover, who happens to be Octavia Handworth, the noted Lubin star, being featured in "The Great Ruby," the film version of the wonderful English melodrama of that name, it is really a confession of the publicity man.

To begin at the beginning, Miss Handworth is really Mrs. Handworth. And furthermore, there really is a Mr. Handworth who is director for a large film company working in the Adirondacks.

All this is naturally nothing out of the ordinary, yet behind this apparently harmless information there is sensational disclosure to be made:

MISS HANDWORTH IS HAPPY THOUGH MARRIED!

But this is not all, there is much more to be revealed. Some 10 years ago, before Miss Handworth became a voiceless singer through the meanness and the perversity of an attack of the measles, she was on the speaking stage. This is nothing against her and she has tried to live down the enviable reputation she gained in those days in becoming one of the leading photo-players in America. However, all this happened while Miss Handworth was rehearsing a more or

less play in New York. On the floor above Mr. Handworth was directing the rehearsals in another play. Then fate in the shape of a ham sandwich intervened. Miss Handworth was hungry. So was Mr. Handworth. From different floors they descended the dark stairway and as a matter of course bumped into each other.

Two weeks later they were married and only yesterday Miss Handworth assured the writer that she had neither regretted nor repeated her hasty marriage, and that their honeymoon had lasted more than 10 years.

Miss Handworth is of Danish descent and has the beautiful flaxen hair of her country women, with large eyes and a beautiful speaking voice. She has traveled extensively abroad and in this country, is a linguist of considerable ability and an exceptionally fine emotional actress.

(At this juncture the publicity man's typewriter was short-circuited, his flow of adjectives became badly twisted and although his cries for help were heart-rending the office help at Lubin's refused point blank to go to his aid. Hence this abrupt ending—Go to Photoplay Review!)

THE PHOTO-PLAY REVIEW

HORACE J. GARDNER, Editor

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INTEREST
TO THE
MOVIE WORLD

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No. 26

Editorial Comment

It is the opinion of well-informed critics that the standard of photoplays would be elevated to a marvelous extent if sensationalism of the "blood and thunder" type were eliminated. Some of the most promising productions have been spoiled because of the dime novel impossibilities which have been interspersed with the more saner scenes. A few years ago it was considered quite correct to portray sensationalism without due respect to either the artistic value or the bad moral impression which the production often left on the juvenile patrons. With the dawn of the new era in silent drama, however, there is demanded a change in the theme. A number of our best-known organizations are complying with the request for pictures with plots that are true to every-day life. The advent of two-dollar movies has introduced thousands of the more refined, and naturally critical, into the field of the celluloid drama.

Those who still insist upon handling blood curdling melodramas will shortly be able to read the handwriting on the wall which asks for clean and interesting photoplays with scenes not conforming to truth made conspicuous through their absence.

* * *

Lack of system and lax business methods have been pointed out as two foremost reasons for the failure of photo-play corporations to earn satisfactory percentages on their investments. There is little room for doubt that if a better system were inaugurated the film corporations would enjoy a larger return on their investments. A more equal scale of salaries, a cost system whereby the expenditure of every single dollar is shown on the books, and the exertion of more care in selecting accessories, would tend to stop the leaks which are at present noticeable.

* * *

This issue of the PHOTO-PLAY REVIEW marks the beginning of that expansive schedule of which we mentioned recently. With the increase of several thousands in circulation and several fine advertising contracts in view, it was deemed expedient to increase the number of pages beginning with the current number. Those who have been readers of America's leading weekly since the date that it was launched, cannot fail to notice the perceptible advance which we have made, both in quantity and quality. The succeeding numbers will even surpass this issue, and a number of new features are to be introduced.

For the general public there will appear interesting interviews on famous photo-players and their productions, as well as one or more well-prepared short stories. Photographs of leading players and their activities will serve as illustrations. For the exhibitor there will appear reviews, records of current releases and advance notices of interest. The manufacturers are given liberal space and the players are given attention when their performances possess enough merit to permit it.

The PHOTO-PLAY REVIEW is truly the only motion-picture weekly that is devoted to the fan, the exhibitor, the player and the manufacturer. The increase to twenty-four pages will be understood better after this issue has been perused from cover to cover.



"Carmen" in October. "Pee Wee" Plays on Mutual. Edna Goodrich with Lasky Company. World Buys California Co. Releases. "Trilby" at 44th Street

The great Lasky production featuring Geraldine Farrar in her world-famous rôle of "Carmen," will be presented at the Strand Theatre during the week of October 31st. This was definitely arranged within the past few days and marks the first showing of this wonderful picture, produced in California by Director Cecil De Mille. From all reports and from the looks of the "still" pictures this will be a most worthy feature; in fact, probably one of the few really great pictures filmed to date. It will be fully reviewed in an early issue.

Mr. J. R. Smith, president of The Headline Amusement Company, announces that he has closed a contract with the Mutual Film Corporation, whereby "The Lilliputians' Courtship," the first of the "Pee Wee" plays, will be released on the Mutual program the latter part of this month. This picture, in one reel, features Mrs. General Tom Thumb and Little Will Archie. In the supporting cast will be fifteen or more perfect little men and women. That these films will be a real novelty there can be no doubt. Little Will Archie is a capable actor as well as a clever business manager. The preliminary work and the taking of the film has been done with attention to even the smallest detail, and the result will be a treat for film fans.

Edna Goodrich, who has been doing Red Cross work in Belgium, has returned to New York. She leaves at once for Hollywood, Cal., to make her screen debut in a Jesse L. Lasky production to be released on the Paramount program. Miss Goodrich made her start in musical comedy, appearing "Floradora" at the Casino Theatre in 1900. She was also leading woman and one of the many wives of Nat Goodwin.

Marie Doro's next screen appearance will be in the Famous Players production of "The White Pearl," to be released on the 20th of this month. It is a fanciful romance of the Orient, written by Edith Barnard Delano. Miss Doro plays the part of an American girl whom destiny transplants to far-off Japan under strange and thrilling circumstances. In one scene Miss Doro has the experience of being rescued from the sea by the natives of a Japanese island.

The World Film Corporation has bought outright the rights of the motion picture production of "Mrs. Wiggs of the Cabbage Patch," "The Lily of Poverty Flat" and "Mignon." These films were formerly the property of The California Motion Picture Corporation, and have as their star Beatriz Michelena. Two other pictures were also taken over by the World in which Miss Michelena has the leading rôle.

They are "Salvation Nell" and "Minty's Triumph."

Blanche Ring, the Morosco star, now being screened in "The Yankee Girl," is certainly the hurdy-gurdy star. Here's a partial list of the classics of Tin Pan Alley which she has made popular: "Bedelia," "Good Old Summer-time," "Irish Molly-O," "The Billiken Man," "The Belle of Avenue A," "Waltz Me Around Again, Willie," and "Dublin Bay." "One New York critic said I had made more poor songs famous than any other actress that ever lived," laughed Miss Ring.

Director Horne, of the Kalem Company, used over two hundred pounds of dynamite to blow up a building the other day. Some explosion! The house was specially built to be destroyed, and it was one of the most realistic scenes ever filmed. The camera was only about a hundred feet away when the dynamite was set off. Now, how would you like to be a camera man?

"Trilby," the first production of the Equitable Pictures Corporation, will have a long run at the Forty-fourth Street Theatre in this city. It is a remarkable picture in many ways, and the famous play has been picturized in a masterly manner. It is not playing to a two-dollar scale of prices. The highest-priced seats are seventy-five cents in the evenings and fifty cents at the matinees. In addition to this wonderful feature some very startling and authentic war pictures are shown. Both films have special music. It is a program more than worth the price of admission.

"The Battle Cry of Peace" started off with a bang at the Vitaphone Theatre last Thursday night. A packed house greeted J. Stuart Blackton's masterpiece on its initial public showing, and the outlook is bright for a long and prosperous run for this great picture. The Vitaphone Theatre was newly decorated for the opening with very effective "still" pictures displayed outside; in fact, you will always find crowds around the theatre looking at the latter.

Ferle Heller's internationally known modiste shop in Fifth avenue was used last week for a series of unique scenes for the forthcoming Kleine production entitled "The Fashion Shop." All of Madame's pretty mannikins and many of her most beautiful gowns acted as a fitting background for the work of dainty Ethel Grandin. Madame Heller assisted personally in selecting gowns and permitted her place to be strung with lights: "The Fashion Shop" will be released on the General Film program in October.

Very few of the admirers of Blanche Sweet know that she is a

classical dancer of repute. Her ability is demonstrated in the prologue of "Oil and Water," a coming two-reel Biograph picture, in which she performs the sensational dance of the Fleeting Hours. This is one of the outstanding features of this remarkable production.

Helen Badgley, the Thauhouser "kidlet," is vacationing in the mountains in preparation for a busy season at the New Rochelle studios. Helen, despite her seven years, is one of the most popular players in filmdom. For all her popularity she is a loveable and likeable child, and much prefers her nursery and dolls to the studio.

Alan Crosland, the casting director of the Edison Company, is trying to work out a scheme whereby he can escape from the studio building without being observed by the many job hunters that are always on his trail. He has tried various disguises, but either he is a poor make-up artist, or the applicants are too wise, for he has always been discovered so far. Any one with a good idea along this line will confer a favor on Mr. Crosland by letting him in on the secret at once.

Following its arrangement for a specially written musical program for "Peer Gynt" starring, Cyril Maude, the Oliver Morosco Photo-play Company further indicate their progressiveness through its engagement of Mrs. Una Nixon Hopkins as art director, with jurisdiction over the furnishings of all sets in its productions. As in the case of many New York architects who retain women decorators in order to secure the invaluable "woman's touch," in their flawless but often cold creations, Mr. Morosco has foreseen the advantage of securing the services of a lady expert to supervise this particular department.

"Vanity Fair," the great Edison masterpiece, starring Mrs. Fiske, which was recently completed at the Bronx Studios of the Edison Company, contains an elaborate ballroom scene, which for size and magnificence is unrivaled. To visualize this beautiful scene as Thackeray would have wished to see it, was the ambition of every one interested in its staging, from director to "props." The entire Edison Studio was used.

Director Herbert Brennon, of the Fox Film Corporation, will begin work at once on the picture to feature Annette Kellerman. The party will arrive in Bermuda within a few days, where most of the exterior scenes will be filmed. Mr. Brennon will make one or two other pictures before returning to New York.

(Continued on Page 16)

STUDIO GOSSIP

PLAYS & PLAYERS

Max Figman has played many hero parts upon the stage, but never had the opportunity to play the hero in real life until Sunday, August 15th. He was sitting on the veranda of the Glenwood Hotel enjoying an afternoon smoke, when he heard cries for help from the lake in front of the hotel. It was dark, but Mr. Figman and another man plunged into the water and, swimming out, found a sinking rowboat with two young women hanging to it. The two men helped the girls to shore just in time, as the boat soon sank.

Mr. Colin Reed, of the Selig Chicago studios, is operating a shell game. He recently placed four small turtles in the artificial lake at the big Selig institution, and is anxiously noting their growth day by day. He claims they are of the hard-shell Baptist faith.

Charles Chaplin, Essanay's world-famous comedian, has received word from England that in the photo-play popularity contest recently held there he was the first in the list, receiving almost 300,000 more votes than his nearest competitors.

The fact that she has never received a single lesson in dancing has not prevented Miss Yancsi Dolly from becoming one of the foremost danseuse upon the stage. Miss Dolly is featured in Kalem's four-act "Broadway Favorites" production, "The Call of the Dance," and each of the graceful dances she presents in this drama was originated by her.

Myrtle Gonzalez, of the Western Vitagraph Company, who made such a pronounced hit as Enid Maitland in the Vitagraph Blue Ribbon Feature, "The Chalice of Courage," owns one of the most beautiful homes in Los Angeles, Cal. It is unique in that it is built in the old Spanish style of architecture and surrounded by beautiful grounds that are laid out like the gardens of old Spain.

Pearl White, the popular star of Pathe's "Romance of Elaine," figured in a real court scene in Yonkers, N. Y., recently. She was coming down to New York from Ithaca in her new motor car, driven by a Cornell student, and while passing through Yonkers was arrested for speeding by a traffic policeman. Onlookers say the speed of her car even put to shame to the rapid action of the photo-play in which she is starring. Judge Beall was slapping a fine on the Cornell student when Miss White interposed. "Let him go," she said, "and fine me. I'm the guilty one." Accordingly the Judge took \$10 of the movie favorite's money, and gave in return a warning to be more careful.

Miss Charlotte Walker, who has completed her second Paramount picture at the Lasky Feature Play Company's studios at Hollywood, Cal., returned to New York last week, and is passing the autumn with her husband, Eugene Walter, author of "The Easiest Way,"

"Paid in Full" and other plays, at their lodge in the Maine woods.

Marjorie Reiger, leading woman in Essanay's Western photo-comedies, originates her own style of dress. Miss Reiger is a pretty young woman, somewhat of the Eva Tanguay "I don't care" type. Women and children are the patrons to please, she says, and she will play only in clean moral pictures. She has created an original kind of comedy that rapidly is making her one of the most successful comedienness in photo-plays.

Bessie Eytan confesses that she simply dotes on salt-water taffy.

Eleanor Woodruff will be seen in her first big Vitagraph feature when "West Wind" is released Tuesday, September 14th. "West Wind" is a picturization of Cyrus Townsend Brady's story of the same name, and was produced in Texas by a company of Vitagraph players, including besides Miss Woodruff, Eulalie Jensen, Darwin Karr, Harry Northrup, Ned Finley and Logan Paul. The story is made realistic by the introduction of regular United States Army troops and a band of Indians. Miss Woodruff will be seen as Amy Benham, known as "West Wind," a rancher's daughter, who is abducted by the Indians.

During the picturization of David Belasco's production, "The Case of Becky," in which Blanche Sweet is the star and which was made at the Jesse L. Lasky Feature Play Company's studio at Hollywood, Cal., Miss Sweet attended post-graduate classes in the Los Angeles High School. Her purpose for so doing was to acquaint herself with the study of psychology, as she appears in a rôle of dual personality in the photo-play. Last week she received a special diploma for her post-graduate class work. "The Case of Becky" is a Paramount picture and probably the finest characterization Miss Sweet ever has made.

Although the lot of the average motion picture player is a hard one, it sometimes has its pleasant side. While all the country was sweltering in the throes of the recent hot spell, the company of players at work on Kalem's "Mysteries of the Grand Hotel," made a three-day cruise out to sea. The scenes "shot" were for "Under Oath," a forthcoming episode of the series.

Edna Purviance, the pretty blonde who plays opposite Charles Chaplin in Essanay's famous comedies, likes to help make the world laugh, and says that laughter is like music to her soul. Miss Purviance was selected by Mr. Chaplin from among some five thousand girls who answered an advertisement which he placed in a San Francisco newspaper. That she has more than fulfilled his expectations that she was the best of them all is borne out by the popularity which she has won wherever motion pictures are shown. Miss

Purviance lives at the beach near the Los Angeles Essanay studio, and each morning takes a dip in the Pacific Ocean, which invigorates her and fits her for the day's work.

Although Bun Duncan realizes that his height, or, rather the lack of it, is a source of considerable merriment in Kalem comedies, in addition to providing him with a comfortable income, he feels that being small has its drawbacks. A little fellow is so easy to throw around, he declares.

An instance of this occurred while "Romance a la Carte," the newest of the Kalem mirth-provokers, was being filmed. Ethel Teare, the vivacious comedienne, played the rôle of a Spanish cabaret singer, whose jealousy is aroused by fickle Bud. In venting her displeasure, the cabaret singer displays strength that many a man would long to possess.

Outdoor life and a love for athletics has filled Miss Teare with vim and energy—as Bud discovered when the moment came for her to display her anger. Poor Bud was lifted bodily and thrown about as though he weighed no more than a feather. The scene over, the little Kalem comedian earnestly begged Miss Teare to try her strength on some bigger chap—Ham, for instance.

Victoria Forde, the clever little leading lady who recently joined the Selig Polyscope Company and was assigned to the Tom Mix players at Las Vegas, N. M., recently stated that she has just realized why it was that she always enjoyed seeing the Western Selig dramas.

"Before I joined Mr. Mix's company," she said, "I often wondered how it was that his Western pictures held one's interest so firmly. A few days after I became one of the players under Mr. Mix, however, I knew that his pictures of Western life were filled with interest because he had lived the life himself and practically all his players had done the same. He is a tireless worker, and is overflowing with enthusiasm in his work. The locations he selected are typical of the West he knows, and the 'thrills' that find their way into his productions are those that he knows to be possible in real life. There is no feat of daring he will not undertake, and all the players under him work with the same spirit. It is easy to see, therefore, that when a company is imbued with the spirit of the pictures they are making the result cannot be other than satisfactory."

Miss Forde is considered one of the most daring horsewomen in the motion picture game, and makes an excellent foil for Mix, as she is always ready to undertake any "stunt" he may call on her to perform.

Do you know that—Victoria Forde is equally at home in comic and dramatic rôles? George Hernandez started life as an office boy in a broker's office and for a long time seriously considered embarking on a business career?

Fritzi Brunette enjoys working in motion pictures because they offer her a wide range of character parts?

Anna Luther and "Chang," the orang outang of the Selig Jungle Zoo, are real "pals"?

(Continued on page 18)

Octavia Handworth

Principal Character

LUBIN PLAYERS

PHILADELPHIA

To Arm Military Company With Razors

During the preliminary showing of "The Battle Cry of Peace," at the Vitagraph Theatre, New York City, its appeal so fascinated Bob Ryland, the theatre's colored porter, he determined to organize a company of colored soldiers to help repel any foreign force that might be tempted to invade America. He communicated his desire to become a military commander to Manager Frank Loomis, and requested a half day off each week, that he might gather recruits and drill the members of his company already signed for active service.

Manager Loomis is always ready to encourage an enterprise of this nature, but, wishing to know more of the details, asked Bob how many he already had in the company.

"Well, Mistah Loomis," answered Bob, "Ah's only got two now, but Ah 'specs to git er bunch er new ones rite erway. Ah done foun' de mos' ob de boys were efraid ob guns, an' Ah decided to arm dem wid razors, and dat'll bring 'em in."

"How are you going to get near the enemy with razors?" asked the surprised manager.

"Ah done got dat all figgered out," said the porter. "In de day time Ah'll hide mah company, an' snake out on dem at nite, when dey caint see us ercomin'."

Unusual Activity at Vita- graph Studios

The Vitagraph Company, at their Flatbush Studios, and the Western Company, at Santa Monica, California, have begun active

preparations for a program of fall and winter releases that will surpass anything heretofore turned out by this company. The program will include one and two-part comedies and dramas from the pens of the best short-story writers, three-part Broadway Star Features, and Vitagraph Blue Ribbon Features bearing the V-L-S-E trade-mark. The majority of the Blue Ribbon Features have been picturized from books by well-known authors, books that have run through several editions, and consequently a visualization of the story will be doubly attractive on the screen. Another feature of the big Vitagraph releases is in the fact that they are being produced under the personal supervision of Albert E. Smith and J. Stuart Blackton, heads of the Vitagraph Company.

Eleanor Woodruff Dis- covers New Way of Making Bread

Although Eleanor Woodruff does not claim to be of a domestic turn of mind, and simply abhors cooking, she recently became interested in a magazine article that stated flour or meal could be made from several kinds of wood, which, in combination with wheat flour, would make edible bread. She determined to experiment with wood as a digestible substance, and, following the instructions in the article, obtained twigs and branches from a young maple tree, one of the five woods said to contain the most nutriment, and had them ground to a fine meal or coarse flour.

A cook book was next on Miss Woodruff's list, and then the real

experiment began. Using one-third wood flour and two-thirds wheat flour, she mixed, kneaded and baked until she had a half-dozen golden brown loaves and two pans of biscuits. She did not taste the biscuits herself, but invited several of her friends to dinner. She watched while they tried her biscuits, and were astonished when they disappeared like magic. She served the bread and then, plucking up courage enough to taste it, found it good. Then Miss Woodruff told her friends.

The Vitagraph Player does not claim to be the one to introduce wood as edible matter, as it was used during the great famine of 1816-17, but does claim priority in introducing it to her friends and herself, even if she did, to use the theatrical phrase, "try it on the dog" first.

European War Films Easy to Secure

London, August 20.—Under the authority of the War Office arrangements have just been completed for taking a complete moving picture record of events of the war in the British lines, both at the front and along the lines of communication.

Leading film producers and exhibitors, it is announced, have been brought into a co-operative scheme so no single firm shall have a monopoly of the pictures. The first photographs will be taken in about a fortnight.

One complete set of the pictures will be retained by the War Office for historical records and instruc-

(Continued on page 15)



Mary Fuller posing with her pet pup



Charlotte Greenwood and her husband after her film debut.



Lillian Lorraine, the "Lucky Monk" and Lewis J. Cody.



A contended "Movie" couple, Mr. and Mrs. Sidney Drew—Vitagraph.



Blanche Ring and Harry Fisher, Jr., in "The Yankee Girl." Note the camera man's "side lines."



Yes, pretty Francis Courtot loves her chickens. She's feeding them here.

Photo Players at Leisure



The beautiful Selig star is a great reader—even the war news interests.

IN ANSWER TO YOURS

C. V. MOWAT.—Look for answers by mail. Photo-play technique is too real a science for us to dare attempt instructing you upon its "trix." There are authorities upon the subject, but the writer of this page is not one.

BECKY.—The child you refer to is a niece of Mae Marsh's. She first appeared in pictures under the name of Betty Berthalown, but later, like other relatives of Mae, adopted the name of Marsh in casts. We understand from friends in Los Angeles that the studios are crowded with members of the Marsh family.

D. C. BERNADETTE.—We reiterate our preference for ladies who affect the careless, mussy style of hair dressing—we've mused quite a few neat heads in our time—just to note the effect! Perhaps you prefer Norma Talmadge's neatly combed "knob" to the "sloppy" skulls of Little Mary and the Gishes, because you favor brunettes? "Sealed Valley" (Metro.) was taken at Holsbrook, Canada; on the Mad River, presuming you mean the exterior scenes.

MR. STONDARD.—Raoul A. Walsh has left the Majestic-Reliance companies and came East some time ago to produce for William Fox. There are several kinds of patrons—also proteges are of various types.

SELL DIS VIV.—Wallace Reid, of the Reliance-Majestic studios, is the son of Hal Reid, author of many thrilling melodramas. De Wolf Hopper will make his first film appearance in a picturization of "Mr. Pickwick," under the Griffith supervision. Cnet Withey has adapted the Dickens work for its filming. Fay Tincher is the only other member of the company as yet announced to appear in "Mr. Pickwick."

W. HOBAN.—William Duncan is appearing in Vitagraph photo-plays now. See "The Offending Kiss," released September 4th, if you don't believe it. William West, of the Kalem Company, died recently. There is another William West in Edison pictures who is still much alive. Thanks for your interesting narrative.

LOUISE.—No; nothing is open on Sunday in Philadelphia—not even John Wanamaker's! Mary Fuller would probably be amazed to learn your opinion of the many magazines which devote so much space to her "ambition," and "the demon in her eyes." Her press agent who writes and plants those stories in the several publications probably thinks he's a wonder and giving the people just what they want—and as long as Mary thinks him worth his salary, why complain? We whom the articles bore can just pass them over—or stop buying the magazines which show an unwillingness to buy original matter for their readers, preferring to glut the supposed-to-be undiscerning photo-play fans with press stories which are free. Glad you like us. You're welcome, again!

ASA DIMOND.—The man who acts as proprietor or manager of the restaurant wherein Tillie gets employment in "Tillie's Punctured Romance" (Keystone), is Ed Ken-

nedy. Chester Conklin, May Wallace, Alice Howell, Alice Davenport, Slim Summerville and Rube Miller all appeared in the production also, but had minor parts. The principals were Chas. Chaplin, Marie Dressler, Mabel Normand, Chas. Bennett, Mack Swain, Nick Cogley, Phylliss Allen and Chas. Murray. Bennett doubled on several parts.

JOE NEWSBOY.—No one has yet published, within our knowledge, a necrology record of photo-players. However, here are a few prominent actors who have died within the past few seasons: Verner Clarges, John Cumpson, Florence Barker, Edna Foster, John Bunny, Joseph Graybill, Nolan Gane and Elmer Booth. Miss Foster was one of the best known boy impersonators before the camera, achieving especial distinction under the direction of D. W. Griffith, who also "discovered" Miss Barker and Mr. Graybill.

SAMMIE POLINOFF.—Seventeen is a little early to entertain picture ambitions. If, as you say, you are good-looking, ambitious and have had several years on the legitimate stage in child roles, you might have a chance. The baby in the Biograph reissue, "The Sheriff's Baby," was Eldean Stewart, one of the four or five kiddies of that family. Bobbie Connolly and Paul Kelly are with the Vitagraph, the latter being the spectacled boy in the Harry Davenport-"Jarr" series.

VERMIN CASTLE.—You lose. All the Barrymores to whom you refer have played in photo-plays: Lionel began with the Biograph, when Mr. Griffith was its presiding genius, and Ethel was starred in "The Nightingale," and Jack has done several things for Famous Players. Their father was Maurice Barrymore, famous for his Rawdon Crawley in Langdon Mitchell's version of "Vanity Fair," with Miss Fiske.

COHAN ADMIRER.—The only two cinema persons who ever graduated from George M.'s companies into screen drama that we can recall are Donald Crisp, who was in "The Escape" and "Home Sweet Home," and who afterward produced for F. P., and J. Jiquel Lanoe. Both

were Biographers. Mr. Lanoe is a painter of no mean adroitness; Mr. Crisp's talents run more toward brawn and close-up scraps—but not in private life.

HIGHBROW BERTIE.—Yes; several scenarios has been adapted from the works of Robert Browning: "Pippa Passes," with Gertrude Robinson, Arthur Johnson, Marion Leonard and James Kirkwood; "A Blot in the Scutcheon," with Edwin August, Charles Mailles and Dorothy Bernard; "James Lee's Wife" and "A Light Woman," the latter two with Lois Weber and Phillips Smalley during the old Rex days. The others mentioned are Biographs. Verses of Tennyson and Charles Kingsley seem to be the most popular bards for the screen, barring, perhaps, Antoine D'Arcy and Robert W. Service.

OLD LADY.—Josephine Crowell was with the Rex when Marion Leonard was starring. Grace Henderson only works in pictures sporadically. Mary Maurice is still a Vitagrapher, for all we know. Gladden James is still around. Dorothy West has gone back to the legitimate.

CHICOT, JR.—Here! Come along out of it! You are infringing. Anyway, why tell us about your German meals. Don't know where Gladys Egan is. Probably grown up. Gordon Griffith is not particularly endowed with "crust," just because he had Keystone experience. Antrim Short used to be in Tony O'Sullivan's old Biograph company. The last we saw of him was with Bosworth. Raymond Hackett is the son of Florence Hackett, and brother of Albert. They are all of professional descent.

D. C. BERNADETTE.—Though you'd be in again! Frank Borzage played opposite Teddy Sampson in "A Child of the Surf." It was a Majestic production and taken at Santa Monica, Cal. Please give the character's names when asking identities—"who played opposite" is not always easy to answer unless we have seen the picture—and we seldom have. Dan Blair (player opposite Margarita Fisher) in "A Girl From His Town" (American) was C. Elliot Griffen.

(Continued on page 2.)

LEADING PHOTO-PLAYERS OF THE VITAGRAPH CO. OF AMERICA

Mary Anderson
Movie Doll

Katherin Franek
Characters

Paul Scardon
Playing Professor Stilliter "The Goddess"

Billy Billing
Characters

"Get the Best Always"

Evart Overton
Leads

European War Films Easy to Secure

(Continued from page 11)

tion. This set will eventually be placed in the British Museum. The Board of Education is expected to co-operate in a plan for the use of films in the public schools.

American exhibitors are having little difficulty securing "genuine and official war topics" in France. Any American firm wishing to get the original and official war topics, which are published every week with the permission of the French military authorities, can get them at 5 cents the meter (over three feet).

Offered Her a Job at \$700 a Year, She Makes Almost That a Week

Petite "Billy" West, who has the lead in "The Wolf Man," a Mutual Master-picture, recently received an unusual letter from a farmer, located some distance outside one of the larger towns in the Canadian Northwest. Unlike many of the letters received by screen players, it did not propose marriage; to the contrary, the writer declared with emphasis that he was happily married and hoped to remain so for a long time to come.

But the farmer admitted that he was in dire need of a first-class assistant and had planned to try out a woman, for, as he wrote, "they attend more to business than does a man."

"I saw you in a picture recently," the letter declared, "and you look like a good and capable business woman. In this position your salary and commissions would total six or seven hundred dollars a year. I'm sure that you will agree with me that that is doing pretty well for a woman. My wife, who for the past few years has been looking after that end of the business, desires to devote all her time to our children. Please let me know if you will accept."

Miss West wrote back that while she appreciated the offer she found it impossible to accept for various reasons.

"Your offer is a generous one," Miss West wrote, "and I am sure I appreciate it. But, in my present employment, I make almost as much in one week as you promise me for a year's employment, which you will admit is doing pretty fair for a woman."

Musical Scores for Metro Pictures

The Metro Pictures Corporation is to provide a novelty to its exhibitors in the musical scores which will be especially prepared for each feature picture prior to its date of release. The Metro plan, which will become effective with the current releases, is to select from the classics in music, melodies of popular appeal, which will give suitable atmosphere and a harmonious accompaniment to the theme of the screen play. When the classics fail to provide material that supply the precise needs, the best American composers will be called upon to write original music suited to the picture. In this connection President Richard A. Rowland, of the Metro Pictures Corporation said yesterday:

"The spoken drama has had the advantages of music written exclusively for the individual production and certainly our feature pictures,

which entail a cost in many cases greater than the cost of producing, a play for the speaking stage, are entitled to as careful attention.

"If Beethoven, Mozart, Grieg and Chopin can give us better than we can have made to order then I'll be glad to see the music of these distinguished men utilized for the great good of Metro pictures. They, all of them, would undoubtedly have been glad to have their music accompany Metro pictures and I feel we are not trifling with art when we give the best in music a chance with what we believe to be the best in pictures.

"If, on the other hand, none of these great composers has written music which fits our features to a nicety, we shall have compositions that do.

"Metro has waited on the musical accompaniment plan until we could satisfy ourselves that we were in a position to offer only the best.

"I have instructed Mr. Nicholas Devore, general manager of G. Schirmer, Inc., 3 West 43d street, New York city, to provide nothing but supreme music, suitable in every detail and particular for each Metro picture, and he begins his work while the picture is in the making. S. M. Berg, one of the ablest musicians on the Schirmer staff, has been delegated to study each Metro picture with a view to writing a musical program which shall exactly fit it in every particular.

"Metro music will be, I am sure, a departure from the cut and dried on the one hand, and from the haphazard on the other hand. Musical accompaniment is vital to good pictures because it is the link between the silent and the spoken drama, and I feel like congratulating Metro exhibitors on the new order of affairs.

"The first musical program to be issued will be with the release of 'The Silent Voice.'"

Pallas Director Plans Big Production

Director Frank Lloyd, of Pallas Pictures has about finished preliminary preparations for the production of Booth Tarkington's "The Gentleman From Indiana." This famous tale of Whitecaps will serve the ever popular Dustin Farnum as a starring vehicle for the first of the four large productions he will make in the next six months for this firm. It will be the largest and best thing Frank Lloyd has ever done, and some idea of its scope may be gathered from a few of the effects for which he has to plan.

One episode will require 500 people. Another requires the construction of a country village and its subsequent destruction by fire before the camera. A still more complicated task will be the creation of a forest in which a genuine rainstorm can be precipitated, and as though rain in rainless California were not enough, Lloyd sets himself the task of following it with a lightning storm by night. Then the Pallas wizard is to build a life-size replica of a Court-house square such as is to be found in any county seat in the Mississippi valley; a printing office of a country town "gazette;" not to mention countless "exteriors" peculiar to the Tarkington country. Frank Lloyd has come to the front in rather remarkable fashion, and "The Gentleman From Indiana" will be on the scale in which he has been particularly successful.

'Greek Dancers' Filmed

The beautiful, ever-comfortable garb of the Greeks of the olden days, and their wondrously musical dances, are important factors in the story of "The House of a Thousand Scandals," a four-part Mutual Masterpicture, produced by the American Film Company for release September 23, in which Harold Lockwood and May Allison are the co-stars.

In one of the scenes, which centres about the activity of a Greek cult who are spreading their doctrines throughout the country with unprecedented success, 40 beautiful artist's models appear, in Greek garb, performing a series of fascinating dances under the direction of Miss Margaret Kawkesworth. These dances, which on various occasions have been presented exclusively to the elite of Newport, Palm Beach and New York have never been screened, thus giving the public for the first time, an opportunity to witness that which heretofore had been limited to a favored few.

For the sets in one of the scenes, one of the most historic Grecian palaces in existence was copied, and to obtain the proper effect, special lighting and mechanical experts were added to the regular staff of the studio.

The costumes of everyone taking part in the great ensemble scenes were passed upon by the light experts before the wearer was permitted to enter the scene. As a result, there is a wonderful blending of femininity, garments and elaborate designs outlined against the severe Grecian architecture. This expensive attention to detail does not prevent the beautiful scene from being completely demolished by an explosion, a pile of wreckage, marking, as a picture climax, all that remains of this wonderful piece of architecture.

He Might Be a Camera Man But—

If a short story writer were seeking "atmosphere" around a moving picture studio he could do no better than the "dub" camera man looking for a job who swears he at last has invented a way to "photograph colors." One such was given a trial at the Oliver Morosco studio under the mentorship of Head Camera Man Clawson. To get a line on the recruit, who was none too promising looking, Clawson had him photograph the face of a clock at the hours of two and four to be used as "inserts" in "The Yankee Girl," the Blanche Ring production, but when Clawson found him at half-past three, seated on a campstool before the clock waiting for the hands to travel around to four, he quite reasonably decided such patience might find its reward elsewhere, but in lieu of the initiative a camera man needs it was good for him, so to speak.

Better Animal Pictures

The scene of a lion charging into a band of hunters has been the basis for animal pictures which, because of the thrill it provided, became the subject of much discussion. While whatever attention it derived was undoubtedly deserved, it is doubtful if the sepe encroaches upon the power of that which makes for the biggest moment in "The Woman, the Lion and the Man," a Centaur Feature which is to be released September 23 on the Mutual program.

(Continued on page 16)

Better Animal Pictures

(Continued from page 15)

In this picture the wonderfully trained Bostock animals and that king of trainers, Captain Jack Bonavita, are featured. The script called, among other unusual animal scenes, for a fight between man and beast. It is a scene that offered a remarkable opportunity for the director, but, great as the possibilities this scene presented, it is improbable if it could have been carried out to such conclusion were the director not provided with such a medium as the Bostock animals and Captain Bonavita. For many months the Bostock animals have been trained for their motion picture appearances under the direction of Captain Bonavita and the other Bostock trainers who Mr. Horsley engaged. This training followed a long period of teaching for arenic performances, and, as the Bostock animals represent the pick of the world's jungles, their abilities are beyond the usual limitations of wild animals. Hence such scenes are possible.

It has been the custom, in many cases, in training wild animals to deprive them of their claws and of their teeth and by constant plodding to break the spirit of the animal. Besides at the time of the performance the animals are "doped." This procedure has been carried out to make the animals harmless but it is not one which has been followed in the case of the Bostock collection which is universally recognized as composed of the finest specimens of animal life in captivity. For this reason the effectiveness of the scenes is greatly enhanced.

The effect of a scene wherein man and beast fight shoulder against shoulder may readily be imagined. Here Captain Bonavita is confronted by a massive lion, whose jaws drop exposing the gleam of treacherously sharp teeth as it advances to meet the intruder. For a moment a contest of wills ensues and suddenly the lion springs forward, claws waving, and Captain Bonavita is borne to the ground. It is all a bit of training, after an individual fashion, but it is done so realistically that it's force is tremendous.

While the foregoing described scene is probably the greatest in "The Woman, the Lion and the Man," there are others worthy of note. For example there is an attack of a spotted leopard upon one of the characters; and a scene of an animal arena in which a woman trainer, losing control of her charges, is in serious danger when rescued by her companion, who steps amid the group of animals and drags her from the cage.

Altogether "The Woman, the Lion and the Man," is, without doubt, the accomplishment of David Horsley's idea to present animal pictures in an advanced form.

Good Kids Promoted

The Reliance company of children, no member of which is more than nine years old, has been promoted to feature work. The children, under the direction of the Brothers Franklin, produced a number of one reel photoplays at the D. W. Griffith headquarters, the Reliance studios. These plays were on childhood themes and were intended primarily for the amusement of children in the photoplay theatres of the country. So popular did these child comedies become that now, in response to the demands of the children of the coun-

LUBIN

Photoplay Masterpieces

Are the Best!

Made in Philadelphia



THE GREAT RUBY

Sensational Five Act Drama Featuring

OCTAVIA HANDWORTH

and

TILLIE'S TOMATO SURPRISE

with

MARIE DRESSLER

and four one act, one two act and one three act photoplays released every week in the year.

try, the small comedians are to be seen in two reel features.

The first feature in which the promoted children act is now before the camera. It is "The Doll House Mystery." It features Georgie Stone, six years old, the "leading man" of the company, and Carmen De Rue, nine years old, the leading woman. "The Doll House Mystery" will be seen at local theatres using the productions of the organization whose Director-General is D. W. Griffith, next week.

New York

(Continued from page 9)

The motion pictures, demonstrating the method of administering twilight sleep, shown a few weeks ago at the Candler Theatre, to an invited audience, are to be exhibited at a series of special matinees at the Park Theatre. Dr. Schlos-singh will deliver a lecture and reply to questions at these showings. The pictures are to be run under the supervision of the Motherhood Educational Society, in co-operation with the Medical Review of Reviews. They are intended for the women members of the Society only, but it is said membership cards may be obtained at the box office of the theatre.

Weber's Theatre will again be a motion picture house. The historic old playhouse has been leased by a number of picture men, and will be opened the latter part of this month. Pictures have been tried at Weber's several times previously, with not very great success. The location seems to be out of the way for the movie fans, and there is

also good competition in the neighborhood, Loew's Theatre being only a block or two away, Proctor's a block below, and Daly's (running burlesque) almost next door.

Pittsburg News Noted

John Childs, who has just returned from a trip which took him to the Middle West, reports that business is in a splendid condition. As road man for the World Film Corporation, Mr. Childs is competent to speak authoritatively.

Tommy Thompson (the Mayor of Fifth Avenue) has received word from George Sallows in which he sends his best regards to his friends in the local film world, also stating that he is enjoying life at its best.

Mr. Alexander J. Volk, who has had many years' experience in film-dom and therefore is thoroughly competent to enter the game from any standpoint, announces that he has been appointed superintendent of the Quality Theatre on Fifth avenue.

Tom Teries will star in a release each week to be made commencing September 15th by the Picture Playhouse Film Company. These are sunny days for Mr. McAleer, and all congratulations, Tom.

The Vitagraph Theatre, only content with the best procurable, has secured the services of one of the best-known operators in the city, Mr. Joseph Bruno.

Stories of the Week's Film Releases

"The Galloper"

Pathe

"The Galloper," the first of Pathe's Gold Rooster Plays to be released, is worthy of the honor thus given to it. Richard Harding Davis, the author, is too well known both as author and dramatist to require any comment, therefore let it suffice to say that "The Galloper" is written in his best style and enjoyed a fine run on the stage. George Brackett Seitz adapted it for a five reel comedy-drama and it will be released on September 10th.

Two things in particular strike the observer as he views this fine production—first the excellent direction—apparent in every scene, of Donald Mackenzie the producer, and secondly the really brilliant work done by the famous comedian, Clifton Crawford, in the title role. A character not in the original play, that of "the unknown," has been inserted by Mr. Mackenzie with excellent results. "The unknown" is a Turkish spy, and he adds wonderfully to the humor of the play. He was Mr. Mackenzie's own conception and forms merely one of a number of examples of the producer's care and ability. Clifton Crawford proves himself to be an artist of the first rank and worth the very large salary which it is understood he received for appearing in this his first picture. Without detracting from the fine ability shown by the rest of this really excellent cast, second honors go to Melville Stewart and Jessie Ralph, the first mentioned playing the part of a much married correspondent and the latter as a rich and unlovely widow with matrimonial designs. Fania Marinoff, Rhye Alexander and Sam Ryan gives worthy support.

The story deals with a divorced war correspondent who divides his time between dodging alimony, hunting divorce wives and various creditors. As a means of relief from his financial troubles he makes love to a brewer's widow, proposes and is accepted. War breaks out between Turkey and Greece, and he seizes the opportunity to dodge his troubles and a fiancée who does not appeal to him to go out as a war correspondent to Greece. It happens that a young American millionaire at the same time is sailing for Africa to hunt big game. On the same steamer are two charming girls who are going to the front as Red Cross nurses. One of them turns out to be the war correspondent's last wife; the millionaire immediately falls in love with the other. Arriving in Greece the war correspondent finds dodging his former wife too strenuous and resigns his position. The millionaire offers to take his name and act as correspondent for him. From then on there are all sorts of comical misunderstandings and situations. Scene after scene is a riot of laughter up to the very end where misunderstandings are cleared up, the millionaire is accepted by the Red Cross nurse, and the war correspondent reunited with his former wife.

Despite the fact that "The Galloper" is primarily a comedy, there is plenty of drama and much thrill to it. Pathe is to be congratulated on its first Gold Rooster Play, and Donald Mackenzie upon the production of what will undoubtedly be one of the big successes of the year.

"Broadway Favorites"

In the Three-Act Feature—The Guilt

Eleanor Jeanette Horton
Gordon, a contractor, her father

Edward Nannery
Roland, his secretary, in love with
Eleanor Harland Moore

Martin Gates, district attorney

Ralph Locke
Thompson, a trusty, Gordon's former partner ... Robert Vaughn
Producer, Hamilton Smith.

The photography approaches perfection in this feature and the parts are well taken care of by capable players. However, the plot is so ancient that nearly all of the effectiveness is taken away. The story centres around Eleanor Gordon, who inherits her father's violent temper, witnesses a quarrel between her parent and Roland, who has asked for her hand. Eleanor saves the secretary from being shot. Later, the girl and her father engage in a quarrel, in the course of which the pistol in Gordon's hand is accidentally discharged. The man falls dead.

As the result of the testimony of the servants who had heard the squabble between Roland and Gordon, the secretary is tried for murder. Although Roland knows the truth, he keeps silent to save the girl he loves. Eleanor selfishly allows him to be pronounced guilty. Gates, the district attorney, also loves the girl but is convinced that she is the guilty party.

Eleanor sees the governor in a vain effort to save Roland from the chair. On the morning of the execution, Gates pays a visit to the warden, but owing to his prejudice against capital punishment, the latter has left the prison for the day. Eleanor, trailing Gates with the hope of securing his assistance finds him at the prison.

Gates bluntly informs the girl of his belief in her guilt. Eleanor, unable to conceal her dreadful secret, confesses. At this moment, Thompson, a trusty, who has overheard the conversation, steps forward and declares himself to be the slayer. It develops that he was Gordon's former partner and because he found that the man had defrauded him, shot at him from outside the house at the instant Gordon's weapon was discharged. Thompson's pistol was muffled by a Maxim silencer. Roland is saved from death in the nick of time and restored to the girl for whom he was willing to die.

Hamilton Smith is to be commended on the excellent arrangement of the scenes. M. L. R.

"Trilby"

Equitable Motion Picture Corporation.
Featuring Clara Kimball Young

Trilby Clara Kimball Young
Svengali Wilton Lackaye
Gecko Paul McAllister
Little Billy Chester Barnett

The first photo-play produced by the new Equitable corporation was presented at the Forty-fourth Street Theatre last week. It is a picturization of "Trilby" in five parts, and is, without doubt, one of the very finest dramatic features ever shown on the screen. This is the kind of film that makes far better pictures and the kind that makes the motion picture industry the leading amusement enterprise of the world. The production is faultless, and the superb direction of Maurice Tournier is plainly an important reason for

the great success of this film. Wilton Lackaye as "Svengali" plays excellently, his "close-ups" being remarkably effective. Clara Kimball Young never has done better work, and that is praise of the very highest. As "Gecko" Paul McAllister does finely, and as "Little Billy," Chester Barnett is seen to great advantage. The scenes are simply great, one interior showing the stage and auditorium of a theatre during the performance of the play. The "extras" in this scene were handled with great care, and the effect is all that could be desired. "Trilby" is on for a long run at the Forty-fourth Street and will undoubtedly outplay many of the regular stage productions. It is a wonderful feature and worth much more than the price of admission charged. Don't fail to see it.

R. W. B.

"The Incorrigible Dukane"

Famous Players Film Co. Featuring
John Barrymore

James Dukane, Jr., John Barrymore
James Dukane, Sr. ... W. T. Carleton
Supt. Corbetson ... Stuart Baird
Lantry William Meech
Crofton C. E. McDonald
Enid Crofton Helen Weir

This latest John Barrymore picture is a trifle slow in getting started, but when it does there is a laugh a minute until the final climax, which is a dandy bit of real dramatic work. The production throughout is of a fine standard, the photography and direction excellent, and all scenes fine. It is the story of the Eastern young man spending father's money until papa becomes tired of paying the bills, so sends the son West to make a man of himself. As "Jimmy" Dukane, Mr. Barrymore has a rôle that fits him perfectly, and he plays with his usual good results. He "registers" his laughs strongly and makes this a particularly worthy feature. The cast in support of the star is a capable one, dainty Helen Weir doing some rather superior work. In mentioning the cast a dog actor deserves special mention, for he (or she) does a "bit" that for downright intelligence would be hard to equal. Besides the clean-cut comedy there are a number of good thrills in this Famous Feature, and, taken all in all, it will most surely prove a "hit" with all fans.

R. W. B.

"The Great Ruby"

Lubin, V-L-S-E Program. By Cecil
Raleigh and Henry Hamilton

Lady Garnett Beatrice Morgan
Countess Octavia Handworth
Mrs. Elsmere Eleanor Barry
Brenda Frankie Mann
Louise Jeanette Hackett
Prince Kassim ... Geo. Soule Spencer
Sir John Peter Lang
Captain Chancey Keim
Lord George Walter Hitchcock
James Brett Ferd. Tidmarsh

Here we have the old and never tiresome favorite done in motion pictures. A story just teeming with interest from start to finish. It is the adventure of the stolen ruby and its many catastrophes. The whole story savors of England, and the settings and detail work are excellent. Better photography and direction could not be had. The cast is strong, and is composed of many Lubin favorites and others specially engaged. The final punch comes in the unsuccessful attempt

(Continued on page 19)

Prominent in Photo-Play World

WITH a hereditary weakness for soiling virgin parchment with words and things, Walter E. Mair added himself to the population of Burlington, Iowa, on August 12, 1889, and now, after twenty-six years of effort in that direction, finds himself an accepted arrival in the realm of photo-play writing, which vocation was not followed by any of his literary ancestry we are certain. At present attached to the Universal staff of writers in California, and selling numerous scripts in the open market, it is not so long ago that he was a most skeptical constructor of photo-play plots. The writer of this article remembers quite distinctly when Walter E. held forth to select audiences regarding the proneness of editors to extract the germs from his plots and, after returning his scripts as unavailable, calmly to fix the ideas up and screen them as their own brain-brats. But now? Perish the thought! For is he not a staff writer and near-editor himself?! It's all in the point of view, y'know. And Walter's point of view has changed—as well as his place of residence.

No more does he decorate the boulevards of Burlington, Iowa. No more does he bow down to city editors in Des Moines, Minneapolis or Philadelphia. Far be it from such! He confides now, in his own typewriter, Los Angeles, and Al Christie (director of Nestor comedies). And gets checks from film companies all over the country for his confidences. His father is a Methodist minister, and came from the Robert Burns company in Ayrshire. Walter gets his sense of humor from his mother, and brags about her more than he does about his best girl. He went to school in Chicago, and later came to Philadelphia to study transportation and finance at the Wharton School, University of Pennsylvania. Finding financial problems difficult to solve, and transportation in the hands of the Republican party and the Philadelphia Rapid Transit Company, he took up journalism, hoping to expose them both. As police reporter on the "Philadelphia Record" he was kept so busy, however, that the exposures never materialized. Mr. Mair began to study photo-play-writing at this time, with the as-



WALTER E. MAIR

sistance of Sargent's book on technique. He lived in a suburb a mile from the end of the Lansdowne trolley line, and getting home about three o'clock each A. M. with his typewriter under his arm, was frequently smitten with a brilliant idea which prompted him to sit down beside the road, and, with Underwood on knee, dash off a few thousand words by moonlight.

This habit soon won him the sobriquet of the Ghost of Darby Road and the polite smile of the subdued suburbs. He was always a lover of nature and never a real sport. While fellow-newspapermen were sampling rare old ale and things liquid at the village taverns, W. E. Mair would crawl into the silence—with the faithful typewriter—and start impassioned short stories and poems that were never finished. He knows not the difference between a flush and a pair; never poked an ivory sphere with a long stick and gleefully watched it roll into the corner pocket; never bet on any kind of a race or took a joy ride—and swears he has not kissed enough painted ladies to make his personality even mildly interesting to anybody's carefully reared daughter. He shouldered the peace-disturbing Underwood one day and took passage from the Quaker village to Los Angeles via the Panama Canal. Just to have a little loose change to jingle in his pocket on landing he typed letters for rich

passengers en route and wrote a story of the trip for the S. S. Co.

True to his newspaper training and instinct, he got off the boat in San Francisco and spent the roll seeing the Zone attractions just after the Fair opened. Arriving in the Southern California film city he rounded up the script editors at once and presented them with the kind of scenarios you've always needed, as he boldly stated to one and all. One editor promptly took one and walked off with it, and two months afterwards invited the fresh Easterner out to the studio to look it over on the screen. It was a two-reel production, and Walter was so delighted to see it "done" that he forgot to ask for payment, and the editor was so delighted with his reticence in that direction that he thanked him kindly for the story and said the next one they took from him would be paid for if used! Not being accustomed to shedding tears over the scattered lacteal fluid, Walter E. Mair said he was much obliged and promptly wrote a one-reel comedy about the nervy editor and his adventure, which he sold on first submission. Since then he has written more one-reel comedies than anything else—including poems—and is selling them as fast as written.

Walter Mair is the only captive photo-playwright who is not an authority on something or other. He dislikes giving his opinions on any subject—and says he hasn't any. His idea of happiness is to be married to the only female inhabitant of the hemisphere, and his idea of absolute misery—to find out she's a disciple of Anna Howard Shaw's—after the wedding. His favorite fruit is the olive; favorite flower, the sweet pea; and his principal dissipation, playing Irish melodies on the pianola and swimming at Catalina. His most prominent vice is a weakness for two types of femininity—blondes and brunettes. He also confesses to a weakness for women with nicely modelled shins—or is it chins? (The writing is very indistinct!) Anyhow, he adds that he likes them best (the shins or chins) when they are possessed by ladies who are not prone to moving them (the shins or chins) too often or too near.—Now, guess which he meant—chins or sh—?

Steve Talbot.

Studio Gossip

(Continued from page 10)

Tom Mix is a real deputy sheriff of the county in which Las Vegas, N. M., is located?

Otis Harlan is universally known as the king of American comedians?

* * *

To promote bon camaraderie among the studio force, Balboa provides some unusual entertainment for its people each month. The latest was a plunge party in the Long Beach natatorium, following a warm day. The various aquatic contests were won by Lillian Lorraine, Lewis J. Cody, Jackie Saunders, William Courtleigh, Jr., and Ruth Roland.

* * *

Anita Stewart, the most popular of the Vitagraph stars, has entered the field of dog fanciers and will

become an exhibitor at the most important dog shows held within reaching radius of her home. Miss Stewart intends going into the dog game extensively, and as a nucleus for her kennel has purchased the griffin champion Hapi Madcap, which she will exhibit at the Woodmere, Long Island show, Saturday, September 11th.

* * *

Ruth Roland has a baseball team all her own. Twelve of the Balboa motion picture star's admirers recently banded themselves together under her name and have been winning all sorts of diamond honors in and about Los Angeles. When she has an off day at the studio Miss Roland attends the games of her proteges, and they have never been defeated in her presence. She's an ardent fan and predicts that some of the Ruth Roland stars will surely be heard of in the big leagues before many

more years, for she can judge players.

* * *

Ruth Lackaye, who is now playing character parts in feature films, has had a notable career on the legitimate stage. She was for many years a member of A. M. Palmer's celebrated stock company in New York. Her scrapbook is filled with newspaper tributes that any actress could be proud of.

* * *

Besides being a finished actor, Henry King is a capable director. The productions he is putting on for Balboa speak for themselves. Above everything else, King is a gentleman. He hails from the South. He works easily with his people and gets results, thereby disproving the contention of some directors that it is necessary to "fly off the handle" to keep players on the qui vive.

Stories of the Week's Film Releases

(Continued from page 17)

to escape by the Count in a balloon. No getting away from it, this picture is a feature, a sure-fire one at that, and for those who love to be thrilled I strongly advise seeing this five-part melodrama. C. E. W.

"Esmeralda"

Directed by James Kirkwood

Esmeralda Mary Pickford
Her Mother Ida Waterman
Her Father Fuller Mellich
Count de Montessin.....Arthur Hoops
William Estabrook... Wm. Buckley
David Hardy Charles Waldron
"Little Mary" as Esmeralda in the piece of the same name was the featured offering at the Strand recently. A story of a poor country girl whose family receives quite a little money from oil found on their lands goes to live in a big city. How she longs for the simple country life and her farmer boy lover can only be shown by the charming acting of Mary Pickford. It is a pathetic little story with plenty of pathos, and surely will cause a pulling of your heart-strings. The story is quite different from what Mary is usually seen in, but it only goes to show the versatility of this popular little actress. The photography and directing are all up to the Famous Players standard, and the cast all do splendid work. This is merely another link in the chain of Mary Pickford successes and a story you will not soon forget.

C. E. W.

"The Call of the Dance"

Kalem, Broadway Favorites
By Howard Irving Young

Natalie Yansci Dolly
Robert Marston Guy Coombs
Spud Howell Orlando Daly
Carlo Frank Leonard
Jim Hall Geo. E. Romain
Fisk E. T. Rosemon
Brace Rollo Lloyd
Featuring Yansci Dolly. Four acts.

A story of the underworld with many a thrill from start to finish to hold the interest of the audience. This is the first appearance for this famous dancer before the screen, and I can assure you she will be received with as much enthusiasm by the movie fan as she did while on Broadway. Although the plot is a little sensational, it is handled in such a perfect way so as not to offend the mind of anyone. This story is bound to please and I would advise you to see it.

C. E. W.

"Advertising Did It"

Lubin released, September 13. One-Act Comedy. By Captain Wilbert Melville

Philip Humphreys.....Jack Lawton
Harriet Miller..... Winnie Burns
Mr. Miller, her father,
Horace Morgan

Gerald La Vane,
Kenneth Davenport
Rosenthal Henry Russell

An original comedy of real merit, clearly projected, skillfully enacted and faithfully portrayed. Based on an advertisement read by a young and unsophisticated young man by the name of Philip Humphreys in a far western town in Arizona, it impresses us with the trite truth that advertising does pay. He finds in a catalogue of a local merchant a gown displayed at a cost of \$26. Reading the cost as \$2600, which he supposes includes the Ladies' Dress Model, he begs the merchant to get her for him. After many

vicissitudes he meets Harriet Millet, the daughter of a wealthy ranchman who has been forsaken in anger by a discarded suitor. In Philip she finds an ideal long sought, and their friendship rapidly ripens into love. The merchant procuring the gown advertises for a young lady who can wear it. Many answer hoping to secure the gown as a regard offered. Disappointment leads to vexation and tears, as they find that the dress in vogue for many years in Arizona has ill fitted them for the condition imposed. The young men of the town, angry at the supposedly cruel joke of the merchant, intervene. He explains. Gerald La Vane, arriving at this moment, is dressed in the costume, forced to parade therein, much to his discomfort and the delight of Harriet, who is married to Philip. W. B. McC.

Lubin Day at San Diego Exposition

The San Diego Exposition has set aside Saturday, September 25th, as Lubin Day, in honor of Siegmund Lubin, head of the great Lubin Manufacturing Company, pioneer producers of photo-plays. Mr. Lubin is the only man in his line of industry to be thus signally honored. Not only the city of San Diego and its officials, but the Governor of the State will be there to welcome him and to extend the freedom of the city.

Mr. Lubin will leave Philadelphia on Wednesday, September 15th, and will arrive in San Diego on Friday, 24th. The same evening the new Lubin studio at Coronado will be officially opened and dedicated by the Mayor of San Diego and the city officials.

The next day, Saturday, Mr. Lubin will be escorted to the exposition by President Davidson and the members of his staff. Captain Rifenberick, Military Aide to the President of the exposition, will be Mr. Lubin's escort during his stay in San Diego.

On Mr. Lubin's arrival at the exposition grounds there will be military parade in his honor and he will review the troops. Then will come a luncheon, and Mr. Lubin will be escorted through the exposition grounds. Later in the afternoon Mr. Lubin will be the guest of honor at a dinner given by the exposition officials.

Mr. Lubin, although born in Berlin, Germany, is essentially a Philadelphia, having lived in the city of Brotherly Love more than forty years. He arrived in this city with little money, but plenty of courage, and at once started a little optician store on Eighth street, which still bears his name. More than twenty years ago he began to experiment with animated photography, and soon Mr. Lubin's pictures became known throughout the length and breadth of the civilized world. Not only did he make pictures, but he invented cameras and projecting machines and improvements to most of those made by others.

Kelly with Lubin Company

Anthony Kelly, the well-known scenario writer, has been engaged exclusively by Lubin's of Philadelphia. Mr. Kelly's latest releases are "Destiny," in which Emily Stevens was starred; "Body and Soul," in which Florence Rockwell was featured; "Safety First," a three-act comedy, and a one-act drama, "The Trail of the White Swan." He assumed his new duties at the Lubin studio at Philadelphia yesterday.

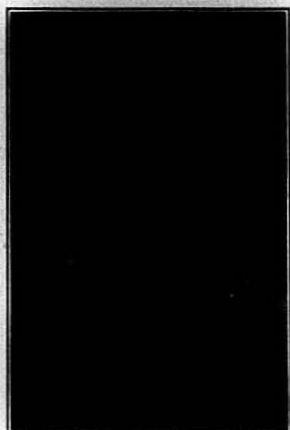
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Earle Williams	Grace Cunard

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Record of Current Films

Universal Program

Monday, September 13, 1915.

BROADWAY UNIVERSAL FEATURE—Business Is Business (Six parts—Drama).
NESTOR—Too Many Smiths (Comedy).

Tuesday, September 14, 1915.

GOLD SEAL—The Queen of Hearts (Three parts—Society—Drama).

IMP—No release this day.
REX—How Early Saved the Farm (Juvenile—Drama).

—From Frau to Spalato (Educational).

Wednesday, September 15, 1915.

ANIMATED WEEKLY—Number 184 (News).

L-KO—No release this day.
VICTOR—Joe Martin Turns 'Em Loose (Two parts—Com.).

Thursday, September 16, 1915.

BIG U—In the Heart of the Hills (Drama).

POWERS—No release this day.
REX—The House with the Drawn Shades (Two parts—Drama).

Friday, September 17, 1915.

IMP—The Wolf of Debt (Three parts—Drama).

NESTOR—Molly's Malady (Comedy).

Saturday, September 18, 1915.

BISON—The Surrender (Three parts—Drama).

JOKER—He Couldn't Fool His Mother-in-Law (Comedy).

POWERS—No release this day.

Mutual Program

Monday, September 13, 1915.

AMERICAN—The Senator's Silver Buckle (Two parts—Drama).
FALSTAFF—Superstitious Sammy (Comedy).

GAUMONT—See America First (Scenic).

—Keeping up with the Jones' (Cartoon).

Tuesday, September 14, 1915.

BEAUTY—Incognito (Comedy)

MAJESTIC—The Little Life Guard (Comedy)

THANHOUSER—Helen's Babies (Two parts—Drama).

Wednesday, September 15, 1915.

BRONCHO—Shorty's Ranch (Three parts—Drama).

RELANCE—The Dark Horse (Drama).

Thursday, September 16, 1915.

CENTAUR—The Rajah's Sacrifice (Two parts—Drama).

FALSTAFF—Bessie's Bachelor Boobs (Comedy).

MUTUAL MASTERPICTURE—The Man from Oregon (American—Five parts—No. 38).

MUTUAL WEEKLY—Number 37, 1915 (News).

Friday, September 17, 1915.

AMERICAN—The Little Lady Next Door (Drama).

CUB—The Knockout (Comedy).

GAUMONT—The Vivisectionist (Two parts—Drama).

Saturday, September 18, 1915.

AMERICAN—The Great Question (Three parts—Drama).

BEAUTY—A Friend in Need (Comedy).

General Program

Monday, September 13, 1915.

BIOGRAPH—The Man Who Never Was Caught (Drama).

ESSANAY—A Mansion of Tragedy (Special—Three parts—Dr.).

GEORGE KLEINE—The Social Law (Spec.—2 Parts—Drama).

KALEM—The Man Servant (Special—"Broadway Favorite"—Three parts—Drama).

LUBIN—Advertising Did It (Dr.).

SELIG—Man's Law (Special—Two parts—Drama).

SELIG—Hearst-Selig News Pictorial, No. 73, 1915 (News).

VITAGRAPH—Sonny Jim and the Amusement Company, Ltd. (Comedy).

Tuesday, September 14, 1915.

BIOGRAPH—The Rehearsals (Special—Two Parts—Drama).

ESSANAY—Tish's Sty (Special—Two parts—Drama).

KALEM—Romance A La Carte (Burlesque—Comedy).

LUBIN—Babe's School Days (Comedy).

—Wandering Billy (Com.).

SELIG—Weary Goes A-Wooing (Comedy).

VITAGRAPH—West Wind (Broadway Star Feature—Special—Military—Three parts—Drama).

Wednesday, September 15, 1915.

BIOGRAPH—The Soul of Pierre (Special—Three parts—Drama).

EDISON—The Silent Tongue (Com.).

ESSANAY—Dreamy Dud's Cowboy (Cartoon—Comedy).

KALEM—Mysteries of the Grand Hotel (Episode No. 9, "Under Oath") (Special—Two parts—Drama).

KNICKERBOCKER STAR FEATURE—The Purple Night (Special Feature—Three parts—Drama).

LUBIN—Where the Road Divided (Special—Two parts—Drama).

VITAGRAPH—Save the Coupons (Comedy).

Thursday, September 16, 1915.

BIOGRAPH—A Lasting Lesson (Drama).

ESSANAY—Moustaches and Bombs (Comedy).

LUBIN—The Red Virgin (Special—Three parts—Drama).

MINA—Booming Trixie (Comedy).

SELIG—The Jungle Lovers (Special—Three parts—Jungle Zoo—Drama).

SELIG—Hearst-Selig News Pictorial No. 74, 1915 (News).

VITAGRAPH—The Shadow of Fear (Drama).

Friday, September 17, 1915.

BIOGRAPH—The Girl and Her Trust (Drama—Biograph Reissue No. 15).

EDISON—Ransom's Folly (Special—Four parts—Drama).

ESSANAY—Broncho Billy and the Card Sharp (Western—Dr.).

KALEM—The Key to Possession (Special—Two parts—Drama).

LUBIN—A Heart Awakened (Drama).

VITAGRAPH—The Professional Diner (Comedy).

Saturday, September 18, 1915.

BIOGRAPH—Heart Trouble (Comedy—Drama).

EDISON—The Call of the City (Drama).

ESSANAY—The Scapegoat (Special—Three parts—Drama).

KALEM—Hazards of Helen Railroad Series No. 45, "A Girl's Grit" (Drama).

LUBIN—The Golden Oysters (Comedy).

SELIG—Cocksire Jones, Detective (Comedy).

VITAGRAPH—His Golden Grain (Special—Two parts—Drama).

Mutual Daily Releases

(Independent.)

Monday—American, Keystone, Reliance.

Tuesday—Beauty, Majestic, Thanhouser.

Wednesday—American, Broncho, Reliance.

Thursday—Domino, Keystone, Mutual Weekly.

Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.

Saturday—Keystone, Reliance, Royal.

Sunday—Majestic, Komic, Thanhouser.

Licensed Daily Releases

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

Universal Daily Releases

(Independent.)

Monday—Imp, Sterling, Victor.

Tuesday—Big U, Gold Seal, Nestor.

Wednesday—Animated Weekly.

Eclair, L-KO.

Thursday—Big U, Rex, Sterling.

Friday—Imp, Nestor, Victor.

Saturday—Eclair, L-KO, Rex.



Springfield, O.
Sept. 8, 1915.

Dear Editor—

Noticed the vast improvement in the Photo-Play Review and wish to say that your Sept. 4th issue was the best ever.

Yours,
Henry Johnson.

New York, N. Y.
Sept. 12, 1915.

Getlemen—

Allow me to compliment you on the fine magazine which is being published each week under the title Photo-Play Review. I was much interested in "How a Scenarist is Handled."

With best wishes,
Agnes Scoville.

Boston, Mass.
Sept. 12, 1915.

Editor—

I am an admirer of the Photo-Play Review. I can scarcely wait until the issues are sent out each week. I want you to know that I was very much interested in the stories which have been appearing each week. I liked "The Whirlpool," and have just finished reading "The Great Ruby," which is a thrilling tale. Trusting that we may be favored with more stories as well written as these two, I beg to remain.

Very truly yours,
(Mrs.) Freda Parke.

shades of evening fell he realized that with the appearance of inky blackness of the reign of sleep his soul would know no rest unless he was with the girl whom he had betrayed.

"I must go to her. I must have her or the sun will come up tomorrow over my lifeless body!" he muttered in a tone which for tenseness could not have been unsurpassed. Without another word he brought out his big touring car, and before five minutes had been recorded the machine was flying over the boulevard leading to the Halstead home beyond the Pansy Park.

III.

After tossing restlessly on her pillow for an hour, Gwen arose and, with life-drawing sobs, she went into the garden in the rear of the spacious Halstead mansion.

"My life is ruined," she cried, bitterly. With her hands clasped to her breast she turned her face toward the heavens. Just then a dark cloud which had been hiding the moon moved on and the smiling face of the night light gleamed out in all its splendor. As the rays of moonlight softly fell on the upturned face of the maiden, Tony, who had left his car some distance beyond the Halstead estate, peered through the bushes and what he saw left him motionless. With her brown tresses wafted to and fro in the breezes, Gwen opened two eyes that gleamed with a wonderful light. Her beautiful and well-rounded face seemed to possess Divine light when kissed by the moon, and were it not for the teardrops of agony which glistened like diamonds on her pale cheeks, one would have easily believed that an angel was treading in the garden. But the swollen eyes and the rivulets coursed on the fair face classed her with the numberless thousands of suffering women whose hopes have been blasted at the altar of their first love. Her lips moved, and it was soon apparent to the listening youth that he was being held in loathsome contempt. Without waiting for her to continue her soliloquy, Tony stepped out of the bushes and confronted the damsel.

"Don't cry out," he warned, as he advanced toward her. "Gwen, dear, I have come tonight because my soul is troubled. I am sorry that I have deceived you and that I have broken my word of honor. Believe me, Gwen, I still love you with my entire soul."

"Go away," she choked in anger. "Leave me at once, you miserable cur." And stamping her dainty foot on the damp earth she moved to leave him.

"No," he cried, insanely, "you can't go away from me."

Stamping her foot she turned and endeavored to break away from his grasp when she suddenly found herself being lifted off her feet.

Saving no alternative she went with him into the car, and within the lapse of an hour she was speeding away with the man who had apparently ruined her life.

* * *

Morning came and, with the breaking of day, Breslow realized the seriousness of his offense. With this realization that he had kidnapped the only daughter of the Halsteads, there returned once more a feeling of intense love for the beautiful maiden.

"Come, Gwen, dear," he began: "I want you to be my wife. I am sorry that I had lied to you about my activities in the underworld and in the cafes, but don't you see, I ask you to forgive me. Show this by giving your consent to be my wife."

He had hardly expected to re-

ceive a favorable reply to his proposal in the view of existing circumstances. His joyful expectation were exceeded and his amazement knew no bounds when Gwen accepted his offer and promised to become his wife. The girl knew that she had been hopelessly compromised and took the only honorable course in the eyes of the law.

After the ceremony was over Gwen informed her husband that while she had married him she would not live with him as his wife.

"I will go with you under the conditions that you will make no advances and leave me alone."

There was nothing for Tony to do but to accede to her demands, for as many as were the shortcomings of Breslow he loved the beautiful girl whom he had deceived and dishonored. He endeavored in every way possible to prove himself a man and break the barrier of his wife's reserve, but he was unsuccessful. To further humiliate him and give more evidence of her distrust, the girl locked the door every evening between their rooms. In a foolish fit of unhappiness Tony went down to his old haunts in the Tenderloin and sought the counsel of his friend, Buck Denton.

IV.

After several months had passed Gwen began to develop an affection for her husband. His quite manly way had captured her once more, and she realized that, since he had reformed forever as it appeared, that she felt that she could forgive him. Her pride prevented her from betraying this fact to the man who was suffering for his wrongdoing through her denial of his society.

Meanwhile Buck Denton, who

had been taken into confidence by Tony, resolved to blackmail his friend's wife. Accordingly he entered the Breslow home one evening when he was positive that Tony was not in the neighborhood. After confiding his secrets to Gwen, the scoundrel endeavored to carry out his plans. Gwen was horrified and immediately ordered him from the house.

"Not yet, my fine lady," he hissed in her ear. "Pass over a thousand or I'll—" Without finishing the sentence he grabbed the defenseless woman by the throat.

Her screams for help were choked off, but not until her pleadings for assistance had reached the ears of Breslow, who was returning home at that time.

Rushing to the assistance of his wife, the nobleness in the man shone out, and without fear he seized the big man by the throat, and before the clock had ticked sixty times he had thashed the cur within an inch of his life and kicked him out of the house.

During the brief struggle Gwen realized that her love for Tony had returned and was greater than ever before. Her soul thrilled with the thought that she could now fully and freely forgive his past shortcomings, because she loved him with that passionate devotion which forgives the blackest of crimes.

When Tony Breslow returned to the room he found a small, shining object on the table. Walking over to the spot he took the object in his hands, and when he realized the meaning of the token his face expanded into a huge smile. It was the sign of forgiveness. He had received the key to the connecting room. It was the Key of Possession!

Board of Trade A Winning Factor Allied Motion Picture Corporations to unite in aggressive fight. Justice is keynote.

New York, Sept. 10th.—(Special to THE REVIEW).—After a year's matured plans and careful organization of the most prominent film corporations in the field, the Motion Picture Board of Trade came into existence last Thursday with the avowed purpose of securing justice and equal rights to all exhibiting in the film world. Differences were banished at the meeting, and all united firmly resolved to battle vigorously and continually against hostile and unfair legislation and the allied enemies recognized in unfair and discriminating Board of Censors. Among the original signers of the charter for incorporation were such giants in the field of the picture industry as Metro Picture Corporation, the Vitagraph Company, the V. L. S. E., which includes also Lubin, Selig and the Essanay Corporations; the Mutual Film Corporation, the Fox Corporation and many manufacturers' representatives. Much credit must be given for working out the many details of the great work by such astute and successful men experienced to a high degree in the perfection of their work. The list is long, but prominently mentioned must be included Arthur James, of the Metro Pictures Corporation; Walter W. Irwin, of the V. L. S. E.; John R. Freuler, president of the Mutual Film Corporation, and S. M. Field, general counsel for the same company; Nicholas Power, George K. Spoor, of the Selig Company; Mr. Singhi, of Lubin's; J. Stuart Blackton, of the Vitagraph; J. W. Binder, of the National Board of Censors; L. J. Selznick,

president of the World Film Corporation; William A. Johnston, editor of the *Motion Picture News*; S. L. Rothapfel, Carl H. Pierce, of the Morosco Features, and W. S. Bush, of the *Motion Picture World*.

To quote in substance as a summary of the great work in hand by the Motion Pictures Board of Trade and what they hope to accomplish we refer to the words of an official of the Board:

"In a new business which of necessity lacks that fine degree of development enjoyed by older and more experienced exploitations, and in the rush to secure as much of it as possible individually, the moving picture makers had not sufficient time to attend to certain phases of the business which later on became essential. Before they could realize the impending trouble and the mischief done, sundry Boards of Censors, with their attending trail of a multitude of minor evils, had created much confusion and uncertainty. This was soon followed by legislation of an adverse and serious character, which resulted in costly litigation and a consequent unstable condition. Our object is to exert our influences to promote the best interests of all, and we feel that by so organizing as we have done a vast amount of good will result."

There will be a final meeting held next Thursday afternoon in the Hotel McAlpin, at which time a Board of Directors will be chosen, the number being ten. The Board of Trade will then have its officers elected or chosen by Directors.

heels of the producer in historical subjects, anent which they have freshly learned at school.

It was a small boy who created a disturbance at a matinee when the theatre was showing a film of the Cromwellian period. Royalists and Roundheads were fighting in a wood and the youngster laughed long and loud at what he saw in the background. A train was puffing along. Of course, this absurd error would have passed had it been a burlesque.

In another production, set in the same period, a man could be seen using a corkscrew to open a bottle sealed down with a patent cork. These were not patented until seventy-five years after.

The American Civil War of the sixties has worked overtime in pictures. In one of the films a fort was situated on the banks of a river, and as the enemy attacked one could observe an un-to-date ocean liner passing by. If we are to be taught history on the film by all means let us have it correct and true to detail.

There are quite as many anachronisms to be found in the plays that are supposed to portray modern-day life. According to the subtitle thrown upon the screen the time was supposed to be midnight, yet one couldn't fail to notice a lady in the distance with her sunshade up. This occurred in a French production.

Can any one write a letter with the unsharpened end of a pencil and the point stretching upwards? This was how the hero, as he lay dying, wrote a message, but the handwriting on the screen was done in a beautiful hand.

Another film featured a tramp who traveled from Land's End in England to John o' Groats in Scotland and wore his top hat at the same angle throughout the journey. It must have stuck like glue to his head for several days, even while he slept.

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Producing a Picture

By R. W. BAREMORE

A FEW weeks ago, in an article entitled "How a Scenario Is Handled," we told you of the various hands through which a manuscript passes and just how the detail work was done. In this article it is the intention to carry the work considerably further and tell just how a picture is filmed after the scenario reaches the director's hands.

"Camera," calls the director, and with a celerity which bespeaks long training, the players—it may be one or a dozen—spring into dramatic action. For ten, twenty, thirty or more seconds the hum of the camera is heard, punctuated by the director's voice as he quietly concentrates the dramatic developments. So many feet of negative film are exposed; the director says "Enough," and forthwith the players assemble for the "re-take" or duplicate negative, which is necessary to forestall accidents.

It looks simple, but the very simplicity has been attained at the cost of an attention to detail that is truly amazing. Weeks of work on the part of the scenario department have been necessary to select the story and bring it to the proper pitch of development, always with the idea in mind that nothing can be left to the imagination of the motion picture "fans." And when the director is satisfied with the scenario another era of the most painstaking work begins. Thirty-five scenes, say, are "exteriors," one demanding for its "location" the bank of a river, another the driveway of a palace, a third the steps of a cathedral, and so on. These locations it is the duty of the camera man to find. For reasons of convenience he must arrange the order of his locations so that the least possible time is spent in covering them all. Fair weather and strong sunlight are his gods. For days ahead he is constantly consulting the charts which the weather bureau furnishes to the studio. If the weather is bad, he must work "inside" in the studio; but so must all the other camera men—and there is a limit to the number of stages which even the largest studio can accommodate. Moreover, a crowded studio means a strain upon the stage mechanics, whose work is of the most exacting character; and that is bad.

With fair weather, however, the company covers its exterior locations, taking two or three or more days. During this time the stage director and his assistants are

planning, designing and building the "sets" necessary for the picture. For works of art, authorities on architecture are frequently consulted; if the set be elaborate—say the interior of a picture gallery, a palace or a cabaret—many properties must be acquired. In a Biograph picture released some time ago \$60,000 worth of paintings and art objects were assembled in a scene which lasted only about ten seconds on the screen. The real goods were obtained so that the scene might be perfect in every detail. This is an instance of the scope of the director's work. Almost everything he requires can be made by the stage carpenter attached to the studio or found in the vast property rooms; but very often he has to ransack the treasure houses of the art dealers to find what he wants.

So, when the exteriors are finished and the company comes inside, the director finds his sets waiting for him—one or two actually arranged, the others assembled and ready for erection. Work begins at once, because he must vacate the stages so that another director, who will do "inside" work next Tuesday, may find his sets waiting for him.

If there are any special properties to be obtained the assistant director notifies the stage director just as he notifies the cast director if "extra" people are wanted. The assistant director's list is often astonishing by reason of its incongruities. For example, a list made out for a picture which D. W. Griffith was about to make included the following items: "One baby, a full-grown lion and a man who can shoot to kill." The picture is remarkable for a scene in which a lion comes down from the mountains to feast on the bodies of emigrants who have died of thirst while crossing the desert. A baby is the only one left alive, and the lion starts to kill the child. This is where the deadly marksman comes in; he had rifle trained on the beast's head, not ten feet away, in case of an accident.

So much for the preliminaries. The cast director has been given an outline of the story; he consults his lists to see what players he can provide suited to certain parts. One of these players may be working in another picture; the work must then be devised so that this player may be ready to step into his part when needed. If a crowd be required the cast direc-

tor telephones an agency, and the crowd is on hand at the appointed time, whether it consists of a dozen people or a thousand. Similarly, if a picture calls for a toe dancer or some other specialty performer, the cast director knows where to lay his hand on the man or woman he wants.

The set being ready and the players assembled, the director orders the lights turned on. These are great banks of Cooper-Hewitt mercury lamps, backed by alternate white and red reflectors—a combination which, it has been found, most nearly reproduces the actinic rays of the sun. There are overhead banks, reaching from the front to the back of the stage, which may be turned on or extinguished at will; also side banks, front banks and calciums. The scene is usually lighted so as to obviate the casting of shadows.

Under the mercury lamps the human complexion looks green, mottled with purple. It is, therefore, necessary for the players to wear a "make-up" which will make a clear picture. Grease paint and powder of special composition are used; of very recent introduction is a deep yellow powder which gives admirable results. There is no color shown on the cheeks of a motion picture player. The complexion, except in character work, appears clear white or gray. White objects cause what is known as "halation" in the film; a halo-like glow which marks poor photography, therefore, men's collars, girls' dresses and hangings which appear white in the picture are dyed a light blue or other neutral color.

The modern studio carries a large wardrobe, in which may be found any style of man's or woman's dress from a period costume to a pair of overalls. The wardrobe mistress and her seamstresses have the costumes ready when the players enter their dressing rooms to make up for their parts.

Each scene has been rehearsed by the director before he starts to make the picture; but it is customary to rehearse again on the stage just before the camera begins to grind. At the end of each "take" of film one or two of the players come down in front at the request of the camera man and "register" on a short piece of film, which is quickly developed in a special dark room on the studio floor, to make sure that the film

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"THE LAMB"

(TRIANGLE FILM)

"Are you going bathing?" chorused half a dozen girls' voices. The question was directed to Vivian Jordan, who was summering with her mother at the famous Newport colony.

"I wouldn't miss it for the world!" laughingly answered Vivian.

"All right, we will see you on the beach," they all laughed back.

Beside Vivian on the porch sat a young man, spotless and neat, from his Panama hat, set jauntily on his head, to his white buckskin shoes. This was no other than Reginald Harrison, a very much-pampered son of the idle rich.

"I am ready for my bath now," said the girl.

"All right," he answered, as they strolled leisurely toward the beach.

He was ready and waiting for her as she left the bath house.

"Let's sit here," he suggested.

She gave her answer by dropping gracefully down upon the soft white sand.

"Vivian," he said earnestly, "why keep me in this suspense. Will you give me your answer?"

gagement as broken. The man I marry must have more spunk and backbone than that!" With this parting shot the young lady left Reginald standing alone with the sting of her words still ringing in his ears.

II.

A month has passed and Reginald has been busy in a gymnasium learning the art of self-defense. He becomes quite an adept in the art of ju-jitsu.

Returning from the gym one evening after a hard day's grind he decides to visit the West in the hopes of forgetting Vivian if he could.

Three days later he is speeding with his valet through the State of Arizona. The train stops at a small station. Reginald, peering out of the window, happens to see several Indians displaying their wares to tourists. He leaves the train and joins the group. He becomes so engrossed that he fails to see the train pull out, leaving him stranded.

"Now isn't that just my luck," he murmured vexedly to himself.



Reginald Captured by the Indians

She hesitated. A dreamy look came into her eyes as she mentally compared him to a young Westerner of whom she was acquainted. But at last, after careful thought, she turned her face to his and nodded her head.

"Vivian!" he cried, with an outburst of joy, as he grasped her by each arm. He got no further. She was gazing excitedly toward the ocean. He followed her gaze. Bathers were rushing hither and thither. Far out beyond her depth they could see a girl struggling in the water. Her hands went up and she sank.

"My God!" cried Vivian, "she is drowning!"

Reginald arose, dazed, and quaking with fear.

"Go on," cried Vivian, "before it is too late!"

But still the fear predominated. Just then a man was seen running toward the water. He dove in and hurriedly swam to the side of the drowning girl. She was brought safely to shore and quickly revived.

Vivian then saw who was the rescuer. It was the Westerner.

Vivian turned to her companion with anger flashing in her eyes.

"You coward!" she exclaimed scornfully, "to stand here and look on while a young lady drowns, not even making an attempt to save her. You may consider our en-

He saw an important looking personage looking at a trunk.

"Say, friend, when is the next train out?"

"Well, partner, it is like this," answered the station agent, for such he was. "Trains are rather scarce hereabout. We don't expect the next one until tomorrow evening, if it is on time, and I reckon it won't be on time, because it never is."

"Can't you make me up a special so I can catch up to the other train?" anxiously asked Reginald as he took from his pocket a rather large roll of bills.

"Nope, that I can't do. You see, you will have to get that from the superintendent of the road, and he is over two hundred miles away from here," replied the agent as he dragged the trunk over to the baggage room.

Two suspicious looking characters, who had overheard the conversation and had seen the flash of the money, shifted aimlessly over.

"I overheard your conversation, stranger, and thought maybe my pard and I could show you a short cut and catch the train at the next station."

"Good," said Reginald. "We will hire an automobile."

The machine bowled along at a high rate of speed for half an hour

or more. The road wound away from the village, going further and further into the woods. Soon the machine came to a halt.

"Something wrong," said the driver.

Reginald lifted the hood and peered cautiously at the machinery. All of a sudden he felt a sharp pain in his head. He saw a flash of light, then everything grew dark. How long he stayed there he did not know. Gradually it all dawned upon him, the missing of the train, the auto ride and the strangers! He had been robbed. Yes, everything, cuff buttons, pins, money, watch, and all. What was he to do? He started to walk. He was also getting very hungry and thirsty and wondered above all where he could sleep that night, as it was then getting on late in the afternoon. He sat down on a tree trunk to plan what to do next. Soon he heard a bark in the distance. He had heard it before, but had paid no attention to it, now it seemed louder. He was amazed; was he near some ranch, or was it the bark of a hunter's dog? The noise came nearer and nearer. There was a rustle in the bushes on the other side of the road. The owner of the bark came to view. It was a vicious-looking prairie wolf. Picking up a stout stick, he waited for the wolf to make the attack. The wolf made a leap. Reginald stepped aside, made a lunge with his stick and missed. Again and again the wolf leaped, but only to be cheated out of his prey. Finally Reginald stepped forward quickly and swung; hitting the wolf on the side. The wolf rolled in the dirt, got up and, with a vicious growl, limped painfully away on a very disabled foot. It was now getting dark so he made a huge bonfire, and proceeded to make himself comfortable for the night.

III.

It was the day of the aviation meet. Vivian Jordan, who had been spending her vacation with her uncle in southern Arizona, had been looking forward to this day with exceeding pleasure. It was the trial flight for aviator Browne.

"Isn't it just grand!" enthusiastically exclaimed Vivian, as she watched the machines sail like birds through the air. One by one the machines all returned but Browne. They waited and waited, and still he didn't turn up. When he did not return by the next morning a searching party was formed and Vivian was one of the party. At the suggestion of her uncle the party divided, one group going one way and the other group the other way. The group lead by Vivian's uncle consisted of three other men, Vivian and himself. During their walk they came to a clearing in the woods. They stood here a minute speculating what to do next, when a yell and a swarm of Yaqui Indians rushed upon them. The struggle was short, as the odds were against them and they were soon being lead away by their captors. They were taken to the Indian village. The men were bound hand and foot, while Vivian was tied to a table and locked in a hut.

* * *

Reginald awoke feeling mighty hungry. The sun was up bright and warm, and he figured it must be nearly 9 o'clock. He walked into the woods a little way and soon came upon a stream of water. After

a good wash and drink he started on his journey again. After about three-quarters of an hour he came to a sharp turn in the road. There was a man tinkering with the engine of a great big aeroplane.

"Thank goodness!" joyously exclaimed Reginald. "A human being at last."

"How do you do," he said, extending his hand. "My name is Reginald Harrison." Thereby explaining his past experiences for the last twenty-four hours.

"Mine is Harry Browne," answered the aviator. "I was in an aviation meet. Had engine trouble, and here I am. I think it is all right now, so you can hop on with me and see if we can't find our way back to the ranch."

Soon they were ready to start. With a buzz of the paddle-wheels they gradually ascended higher and higher. They sailed along gracefully for about one-half hour, when the engine began to miss fire.

"I am afraid we will have to alight," said Browne. "There is still something wrong with that engine."

They descended gradually and landed in a large clearing with heavy wooded growth all around. They were both so deeply interested in the machine that they failed to notice a movement in the woods about. They turned only to see that they were surrounded by at least twenty Indians with rifles. To fight was useless. Reginald was roughly taken and lead through the woods. After a short walk they came suddenly upon an Indian village. Reginald was placed inside a hut with his feet and hands tied. The aviator fared a little better, as he was looked upon as a curiosity, being the owner of the "Big Bird," as the aeroplane was called. He was allowed to walk around the village.

When night came the aviator sneaked past the half-sleeping Indian sentry, started his aeroplane and escaped.

Early next morning Reginald as awakened by a deep thundering noise. The Indians began to stir, then came a number of excited yells. The thundering continued nearer and nearer. Reginald knew it was artillery. He saw a rough, jagged stone on the other side of the hut. Rolling over to it he began rubbing the ropes that bound his wrists upon the rough stone. Once he gave up in despair, but the roar of the cannons and the rattle of the rifles spurred him on to greater activities. At last the ropes were cut. It was but the work of a moment to unfasten the bindings on his ankles. One look through the small window showed him what was causing the excitement. A fight was in progress between a small band of Mexican Federals and the Indians. The battle seemed nip and tuck for quite some time, but finally the Indians, with much yelling, made a charge, causing the Mexicans to flee in disorder. This was Reginald's chance. A small brick fireplace stood in the corner of the hut. He walked over and peered up. He could see the blue sky through the opening. The chimney was small and he knew it would be a tight squeeze, but he made the attempt and was soon on the roof. He peered over the edge. There stood the guard, unconscious of the escape of his prisoner. Reginald took one leap and landed on the Indian's shoulders. A blow and the Indian was a dreamer. He picked up the rifle and started to run. Two other Indians saw his escape and gave chase. Reginald turned and fired. By this time a general alarm had been sounded and the place was

fairly alive. There was nothing left for Reginald to do but barricade himself in another hut. There was a substantial-looking hut on the outer edge of the village. He rushed to that, dashed in and slid the bar in place.

"Reginald!" cried a girl tied to a table in the centre of the room. "You here?"

"Vivian!" he almost shouted joyously. Quickly he related what had happened.

Crash! The door was knocked in. There was no time to lose. The first Indian in was dealt a smashing blow with the gun. Crack! Crack! Crack! spoke the rifle. The Indians fell back. A quick look out and Reginald perceived a machine gun captured from the Mexicans. He rushed out, turned the gun and

fired a hail of shots. There was a wild scramble to cover. Here was a lone man with a machine gun holding a tribe of Indians at bay. A head would pop up. Crack! would go the gun. An Indian is seen running. He talks excitedly to his chief. Big excitement takes place. The Indians made a quick retreat into the woods, and just in time, too, because from the opposite direction came a troop of U. S. soldiers, who had been informed by the escaped aviator. They were saved! Reginald rushes into the hut with the news just in time to catch the swaying form of Vivian. As a number of troops came in to see if anything was needed he turned to them and said:

"Sherman was all wrong, boys, all wrong!"

THE GREAT QUESTION

MORTON BAGLEY, JR., the handsome young Easterner whose bronzed face and clear eye bespoke a life in the open, sat before his fireplace. It was the night before his marriage—his marriage to Flora Donner, the attractive, wholesome-minded rancher's daughter.

Bagley held on his knees a box which contained the mementoes of his former days, which he was casting into the flames. There was the faded rose, which Polly, the soft-voiced little Southern girl, had dropped at his college ball the year he was graduated. There was a little white glove which Marjory had given him when he had gone to the boat to see her safely off for Europe. There was a dazzling geegaw which Lois Valerie, the brilliant, the heartless, had left in his possession.

Bagley looked into the flickering fire. It seemed that he could see Lois in all her harsh beauty. He remembered how he had met her, in a gay café. How she had sought him out, among all her throng of admirers and had lavished favors and attentions on him until his poor head had been completely turned, and he had begged her to marry him.

Then, as her vision vanished into the embers, he recalled how his father, chagrined at the disgrace which his son's notorious flirtation with Lois was bringing to his family, had bought off the woman for \$20,000, and how he, after the first bitter pangs had passed, had come to see the wisdom of his father's act, and had left the East for the ranch and the clean life of the West.

His wandering thoughts came back to Flora and his meeting with her. He dreamed of the restless, eager days he had spent on his first arrival at the ranch, seeking to forget his old life, trying to adjust himself to the new, and of how Flora's understanding, her sympathy, had made life bearable for him. He thought of how he had gradually come to love her, and how now, the two of them, were going back to New York to face his old life together.

The wedding took place. Morton and his bride left the ranch and went to the great city, of which Flora had always dreamed.

The social standing of Morton Bagley's family brought the young, unspoiled bride into the "best" society. She was entertained lavishly by the friends of her husband's former days. She was sought after by the men, and secretly hated by

the women. Gradually the dazzle and brilliance of it all fascinated her. Morton saw her losing her fresh and unspoiled charm. He felt helpless to save her. When he remonstrated with her, she thought that he was trying to cut off her good times.

The climax of a series of misunderstandings came during one "tango" night at Bagley's exclusive club. Lois was there. She wanted to feel her power again. She devoted herself to him, making her intentions to win him back conspicuous. The shrewish older women whispered together about it.

Flora overheard them talking. She was mortified. All at once the glamour and glitter of society left. She felt all alone in a great, cruel, heartless world.

But Flora was a thoroughbred. No common, heartless, wicked woman such as Lois should succeed in winning her husband away. Flora decided to use her husband's tactics.

Paul Armstrong was also at the ball. Although he was in love with Lois, he had always expressed a great fondness for Morton's wife. Flora set in upon a wild and indiscreet flirtation with the young clubman. She danced with him constantly; she sat with him in the softly-lighted corners.

The next day Lois called to see Flora. She brought all of her subtle, insidious charms to bear upon the girl, telling her that she knew and understood the unhappiness which her husband's unfaithfulness must bring her.

Poor Flora, blinded by the woman's feigned interest, left her husband's home, leaving a note stating that she had gone away to think it over.

At first she believed Lois to be sincere, but then, more and more, she began to distrust her. Lois' overzealous attacks on Morton at length brought Flora to her senses, and she realized that it was only a game, by which Lois planned to get Morton again in her clutches.

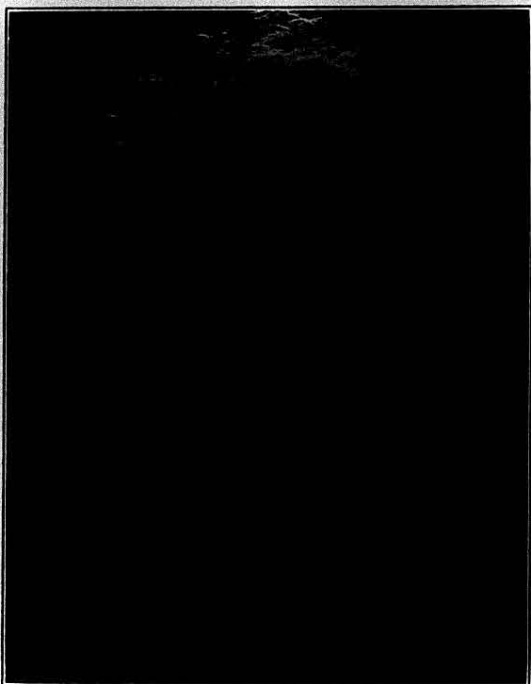
When she realized the true state of affairs, Flora wrote a letter to her husband, who had grown miserable with his loneliness and his anxiety for her during her absence.

Morton went to Lois' house at once, and the vampire was compelled to watch the reunion of the man whom she had hoped to gain for her own and the woman whom she hated, under her roof.

Morton Bagley took his wife directly to the depot, where they boarded a train for the ranch.

An Interview With Miss Louise Huff

The Liberty Girl tells many interesting facts about her professional work as well as her domestic life



LOUISE HUFF

HAVE you ever gazed upon an old painting, vividly revealing a scene of ante bellum times, in which a beautiful girl with the face of an angel and the figure of a butterfly (the effect produced by impossible hoop skirts) stood out most prominently? If you have been fortunate enough to admire the painting undoubtedly your meditations were centred on the dainty young lady. Perhaps she was blessed with a wealth of golden curls, with pretty blue eyes and a pure white complexion; also her sunny disposition disclosed itself and filled you with an unexplainable buoyancy of spirit?

The impression gained when meeting Miss Louise Huff the first time is identical to that described in the foregoing paragraph. The beautiful screen star, who has just completed work in Liberty's latest masterpiece, "For Five Thousand a Year," was born in Columbus, Ga., nineteen years ago, and the fact that her sunny smile carries with it the fragrance of that popular clime is readily accounted for.

When the writer was introduced to Miss Huff she had just completed a very clever scene in the feature mentioned above. Her eyes sparkled and in her sweetest manner she declared that she was all prepared for the frightful ordeal of an interview.

"Let us have the matter adjusted in the car," she suggested and without waiting for a reply led the way to her automobile, which was resting beneath a shady elm in the vicinity of the Liberty studio.

"I suppose you are fond of automobiling," the interviewer inquired, as Miss Huff seated herself comfortably in the driver's cushion and grasped the steering wheel with the vehemence of a racing expert.

"Yes, I just love to drive my car through the country roads and lanes—and by the way, you can put that down as being one of my most favorite hobbies."

In reply to the quest for information concerning her work in pictures, Miss Huff said: "I have been posing before the commanding directors for two and a half years, during which time I have been very fortunate in my work. I was with Lubin's for two years, where I played many principal parts. After severing my connections with the Philadelphia concern, I went to New York and was engaged by the Universal, where I played with Herbert Kelsey and Effie Shannon in a number of Masterpieces."

"Were there any other productions in which you played other than those given?"

"Oh, I had almost forgotten that I played the lead in the Metro feature, "Marse Covington."

Here was a characteristic of the charming Southern girl. There was an absence of presumption throughout the interview, but what impressed more than anything else was the genuine air of diffidence which she displayed in giving an account of her activities in the silent drama field. Those who recognize the wonderful ability of Miss Huff as presented in "Marse Covington" will accept this statement, after learning that she had almost forgotten that she had assumed the stellar role in the Southern feature!

Continuing the narrative, Miss Huff stated that she has often been spoken of in theatrical magazines and other periodicals as "Kate Greenaway of the Screen."

"The reason for this sobriquet is explained by the writers, who declare that my characters resemble the drawing of the famous English actress."

"Were you on the speaking stage before your screen debut?" was the next question applied to the fair chauffeur.

"Yes, I spent three years behind the footlights and toured throughout the principal States of the union."

The interviewer was desirous of learning whether the heroine of his sketch really enjoyed her work in motion pictures as well as on the living stage, so he ventured to ask her if she preferred to work in pictures because of any personal reasons.

"Of course, you are thinking that the majority of the prominent theatrical stars sign up with the photoplay corporations because of the increased compensation," she said smiling. "This may be true in a good many cases, but personally if I were offered a much larger salary than I now receive I would not return to the glaring footlights. The chief argument that I can give is that motion picture work affords more home life and more congenial surroundings."

These two points brought out by Miss Huff are valuable reasons and one can hardly condemn her for deserting the stage for the newest and greatest art in the world.

The trip was coming to an end since the director and a large supporting cast were waiting for her to take part in a deathbed scene which had been prepared. Rapid-fire questions brought forth the intelligence that Miss Huff considered "For Five Thousand a Year" the finest five-reel drama in which she had ever played.

"My connections with the Liberty Motion Picture Company have been very satisfactory and I can only say that I have been treated better by this company than some others with whom I have been associated." According to official information Miss Huff receives \$18,000 per year for her activities before the camera and is considered one of the best paid in the profession. It is a well-known fact that many claim higher salaries than Miss Huff, and in a few cases they receive more, but in many more instances an additional figure is added for the benefit of a gasping public. So while this amount may seem small to those who have been subsisting on figures contributed by unscrupulous press agents of some of the would-be stars, it is nevertheless a very nice remuneration in this business. And any who have observed the originality and force which the talented wisp of a girl puts in her work cannot fail to recognize the fact that she is well worth all that she receives.

Before departing, it was learned that she had other favorite pastimes.

"While my greatest delight is an automobile trip, I am very fond of horseback riding and other outdoor sports. I just love animals of all kind and have a number of pets at my New York home."

A number had gathered around the scene which was being wound on the film by the camera man and all were obviously interested in the dramatic ability of the charming Miss Huff. After the act had been taken Miss Huff returned to the interviewer and imparted further information.

"You may tell your readers that I am very fond of literature and one of the pleasures of my indoor life is to sit beside the window or the fireside, as the case might be, and read a story or two from Dickens' works. I just admire the works of Dickens and will say that he is by far my favorite author."

"Seeing America First"

Millions of people from coast to coast will be given an opportunity to see all the historic and other points of interest in their country when Polly Pathe returns from an extended "Seeing America First" tour of the country which she is making for Pathe.

Polly Pathe began in New York last week when she was received in special audience by George McAneny, acting Mayor in the absence of Mayor Mitchel, Mr. McAneny gave Polly Pathe a letter to Mayor Rolph, of San Francisco and had a kind word to say about Pathe's latest patriotic venture in the motion picture field.

On her trip, Polly Pathe will be accompanied by Mrs. Frances Fisher Byers, who will have charge of the arrangements, and an expert camera man. It is expected they will take about 150,000 feet of film before they return. The present plan, as announced by Pathe, is to release the pictures in weekly series, beginning about December 15th. The pictures will be called "Seeing America First."

Every city of importance in the United States will be visited by the Pathe representatives. Arrangements have been made for interview with Governors, Mayors and other officials and an effort will be made to see President Wilson. According to the present itinerary, the travelers will cover 14,000 miles. They will complete their work in New York this week and will start up State.

In the metropolis, they have visited such points of national interest as the City Hall, the financial district, the Central Park Zoo and the Metropolitan Museum of Art. The schedule has been carefully mapped out and every important point of interest in the United States will be filmed for the benefit of the moving picture patrons.

Polly Pathe in private life is Miss Grace Wheeler Green, daughter of Mrs. Franklin Green and the late Franklin Green, the noted architect. Miss Green is well known in society. She made her debut three years ago, both in New York, as well as in Paris, London and Brussels. She was educated in Brussels, where her parents maintained a residence for several seasons. She had the distinction of having been the only American girl invited to the royal box at the coronation of King Albert of Belgium, in Brussels, when that ill-fated though noblest of monarchs ascended the throne.

Mrs. Byers is well known in newspaper circles throughout the country and her special training fits her for this important work. She has been the press representative for Mrs. O. H. P. Belmont, Ellen Terry and other notables.

A Daring Photoplay Feat

The daring feats accomplished by photoplayers to make sensational and thrilling motion picture scenes have aroused considerable discussion and much has appeared in print describing these exploits. Many of the scenes are truly remarkable and readily answer the purpose for which they were made, but it is probable that in none of them does the player take greater chances with greater effect than Capt. Jack Bonavita is compelled to undergo in appearing with the Bostock animals in David Horsley's new brand, the Centaur Features.

When Mr. Horsley engaged Capt. Bonavita months ago to prepare the Bostock animals for motion picture work he instructed the trainer to use every known artifice to bring out the greatest possibilities in the animals, so that the pictures would present in that respect performances that had never before been attained.

That Captain Bonavita implicitly followed out these instructions, without regard to personal danger, is shown in "The Rajah's Sacrifice," a two-reel subject, featuring the Bostock animals, and the first of the Centaur Features, which is to be released on the Mutual program.

In this picture the scenario called for the actor playing the Rajah to enter a den of lions, who were to attack and kill him. Captain Bonavita was chosen to play the part, partly because of his acting ability and partly because he was best fitted to handle the lions in such an important scene.

The scene is one of the most intense ever staged. Captain Bonavita enters the lions' den. The animals first crouch into corners, eyes gleam, teeth exposed, and roaring ominously at the intruder. As he advances to the centre of the den the lions stealthily surround him. Suddenly one springs forward and with a lurch heavily strikes the Rajah, felling him to the floor. It makes a wonderful scene, but it requires iron nerve to permit such an untrustworthy animal as a lion to be party to it in the manner described.

Despite his daring chances, Capt. Bonavita is unafraid. His intrepidity is amazing. A number of times he has suffered serious injuries at the hands of lions, but as soon as he recovers he is back in the arena again—self-confident as ever before. He is the first and only man to work with as many as twenty-eight lions at one time. At Coney Island, some years ago, Baltimore, one of the twenty-eight, suddenly becoming ungovernable, attacked him and before he was rescued from the arena his right arm had been torn away.

When he regained his health, Capt. Bonavita went back to his twenty-eight lions, Baltimore included, and worked them as if no accident had happened.

Some time later, while making a motion picture scene with the

lions, he was again attacked. The lion in the lead clawed unmercifully at the prostrate trainer, who, though he was being painfully torn by sharp claws, yelled to the cameraman to continue grinding. That individual, however, was more frightened than Capt. Bonavita, and deserted his post.

Captain Bonavita, with his assistants, has trained the Bostock animals to a point of perfection, and many unusual scenes will be seen in the new Centaur Features.

Large Sums Offered for Farrar Pictures

Speaking in Chicago last week at the first convention of the Paramount Pictures Corporation, through which all productions of the Jesse L. Lasky Feature Play Company are released to the public, Samuel Goldfish, executive head of the company and the principal speaker on the opening day, stated that his firm had refused an offer of \$125,000 advance royalties for the privilege of selling the Geraldine Farrar picture "Carmen," independently of the Paramount Pictures Corporation.

The statement caused a sensation, as there had been frequent reports of large sums offered for various productions of the Lasky Company. Mr. Goldfish, however, silenced all these rumors of any break in the Paramount ranks by stating emphatically that his firm would not give the Geraldine Farrar pictures to any one at any price as he believed the Paramount to be the greatest organization of its kind in the motion picture industry.

"I want to say further," declared the Lasky chief, "that when other fellows in the picture industry produce photo-plays and call them two-dollar photo-plays, we will go right on through the Paramount Pictures Corporation and produce plays to be exhibited for twenty-five and fifty cents, and when the other fellow's productions are selling at ten cents ours will still be getting twenty-five and fifty cents and a dollar."

The "Carmen" picture was shown privately to the convention delegates in Orchestra Hall, Chicago, and was followed by a wild demonstration. Cecil B. DeMille, the producer, was called upon for a speech.

The Lady On The Cover

MISS MAY WARD, whom we introduced to our readers last week via an interview, has been accorded the honor of having her portrait on the cover of America's leading movie weekly this issue. The former star of the speaking stage was born in New York City in the year 1889, according to the vital statistics furnished by the officials of that town. It requires but little mathematical exertion to find out that the enchanting "Dresden Doll" is six and twenty, although one could easily judge her to be a half a dozen years younger without losing their well-established reputation for accuracy. Miss Ward, after a number of years on the stage, where she starred both in musical comedies and vaudeville, has been signed by the Continental Photoplay Corporation, of Philadelphia, to assume the leading part in a dozen feature pictures which they are preparing to take during the next twelve

months. The initial production in which she will appear is the much-discussed and unique patriotic drama, "A Continental Girl." The play was taken in historic Germantown, a portion of Philadelphia whose Revolutionary legends have heretofore been overlooked by film makers. A detailed account of the attractiveness and talent displayed by Miss Ward would only be a repetition of the special article appearing in last issue; suffice it to say, that she is one of the most popular young ladies to step into the camera's eye. The dainty actress will be present at the first public showing of the unusual film, "A Continental Girl," which will be produced at the Orpheum Theatre in Philadelphia Saturday, September 25th. It is of special interest to know that the initial showing, which will be marked by elaborate ceremonies, will appropriately be in quaint and staid Germantown, the community in which it was filmed.

THE PHOTO-PLAY REVIEW

HORACE J. GARDNER, Editor

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No. 1

Editorial Comment

There is ample room for immediate improvement in the film productions which are presumably presented for the edification of thoroughly degraded or perverted minds. Scenes that are liable to prove detrimental to the moral welfare of a community should be suppressed without the aid of unqualified censors. It is not intended that this statement should convey the idea that State censorship as it exists today conforms with our idea of justice. However, the efforts which are being exerted to obtain permission to have the Leo Frank lynching and preceding as well as subsequent happenings exploited on the screen, are regrettable attempts on the part of the producers, and are open invitations for the censors to vindicate themselves. The presentation as was originally shown should not be allowed to proceed on its career, with the obvious intention of inciting a feeling of hatred against the Georgians, at the same time placing the Federal Government in a bad light. It is such attempts as these that exemplify the censors in the eyes of the public and conveys to them the mistaken idea that State boards must retain their existence. Of course, a law could easily be passed prohibiting pictures of this stripe, but why invite censure and criticism by endeavoring to present disgraceful events in American history which will act as running sores in the minds of the public as long as they are kept before us?

* * * * *

In keeping with the rapid advancement that the film manufacturers are making one must not overlook the gratifying improvements that have been made in the style of the comedies which are now released by the reputable concerns throughout our native land. Gone are the so-called comedies in which slap-stick methods predominated and throughout which are scattered bits of ridiculous horseplay calculated to amuse the inscrutable patrons of the formative era in the history of filmdom. Out of the old there arises the more dignified comedy, which appeals to the distinguished supporters as well as any others who indicate by their activities that motion pictures are their favorite form of amusement.

* * * * *

It is doubtful if a more appropriate time could have been set for the launching of the Motion Picture Board of Trade than at the present. The Board, which had its origin in New York, will be perfected during the next few months, and when it has arrived at the desired degree of maturity, steps will be taken without delay to combat obnoxious legislation which the Empire State legislators have promised to have placed on the books next year. One of the most rigid campaigns which the recently founded organization will conduct is aimed against the second attempt by "reform" politicians to have a censor bill passed for the State of New York. Their work will not cease here, but will be centered on other important existing conditions, which are woefully in need of a motion picture champion. The Motion Picture Board of Trade is expected to prove valuable in rendering quick and effective opposition to any who are attempting to act as an impediment in the track of the advancement of the colossal business.



Fire at Famous Players Studio. Leo Frank Pictures. Carl H. Pierce Fighting Ohio Censors. Equitable Releases. Films Stolen and Sold.

"The laboratory was the only part of the Famous Players' plant entirely intact, after the fire," said Adolph Zukor. This remark was made relative to the statements of fire department officials to the effect that all film studios were a menace and should only be allowed to occupy buildings on the river front. The department officials claim that the dangerous chemicals at the Famous studio were responsible for the extent of the fire. As a matter of fact, the "dangerous chemicals" are still there, they did not explode nor were they touched in any way by the fire. Five alarms were turned in for this fire, and it was two hours before the flames were under control. The loss runs well into the thousands, the loss on films is heavy, to say nothing of the great damage to the building. Several employees of the company were in the building when the fire broke out, but all escaped without injury. The fifth floor was entirely gutted and the company has moved to the floor below. The executive offices have been removed to 505 Fifth avenue and all work is continuing as usual.

Supreme Court Justice Cohalan is to decide whether or not the films called "The History of the Leo M. Frank Case" can be shown. Application has been made to prevent License Commissioner Bell from interfering with the exhibition of the pictures, which are supposed to show the history of Frank from the time of his arrest until his lynching. Assistant Corporation Counsel Hardy said that although the Supreme Court of Georgia and the United States Supreme Court decided Frank had had a fair trial the films in question make him to appear innocent, and, by implication, accuse another person of the murder. The family of Frank have not given their sanction to the showing of the films nor do they wish them exhibited.

Billie Burke has finished rehearsals and has started filming her first Triangle screen play under the direction of Tom Ince. William Thompson plays the leading character role, while Jack Standing plays opposite the star. At the Triangle Hollywood studio the vivacious Fay Tincher has been selected as De Wolf Hopper's leading woman in his first play, "Don Quixote." Fay ought to make some Dulcinea.

"The Battle Cry of Peace" continues to be a big drawing card at the Vitaphone Theatre. Showing twice daily, this wonderful film play on "preparedness" is probably doing the largest business of any production on Broadway. Even during the hot spell last week crowded houses were the rule and not the exception. At the evening

performance there is always a line of automobiles fully half-way up Forty-fourth street. Several "bits" have been added since the private showing.

* * *

Carl H. Pierce, of the Bosworth Company, is fighting the Ohio censors tooth and nail. They have again turned down "Hypocrites," and Mr. Pierce is carrying the matter to the Courts. This picture has been passed by the Board of Censors in every State of the Union with the single exception of Ohio, and that the treatment accorded this film in this State is unfair there is not the slightest doubt. Mr. Pierce has engaged the Majestic Theatre of Columbus to give a private showing of "Hypocrites" to a selected list of leading citizens. "The public is at liberty to make application to see the photo-play free of charge," said Mr. Pierce. During the performance ballots will be taken, permitting the guests to express their views on the picture. Carl H. Pierce has made many fights of this kind, and he has still to lose one. As he is in the right, the outcome of this most recent affair should be success for his efforts.

* * *

Yanetsi Dolly, of the famous Dolly Sisters, appears in the Kalem production, "The Call of the Dance," reviewed in another column in last issue. Miss Dolly has every opportunity to display her wonderful dancing ability in this film, which is one of the most pretentious productions the Kalem people have photographed recently. Although "The Call of the Dance" marks Miss Dolly's first appearance on the screen, her work stamps her as a valuable addition to the ranks of photo-players. It is safe to predict that film "Fans" will welcome Yanetsi Dolly and await her future pictures with a great deal of anticipation.

* * *

Much interest was taken in the private showing of "Peter Gynt," at the Broadway Theatre, last Thursday morning. For the first time a great music publisher and a great film company combined to produce a novel production. G. Schirmer, Inc., had Mr. George W. Beynon compose and synchronize special music to accompany the Oliver Morosco photoplay in which Cyril Maud plays the name part. The outcome of the experiment was a most decided success and marks a new era in picture production. At this showing the music was rendered by a symphony orchestra of 40 pieces, directed by the composer.

* * *

The Kleine players, who have been filming "The Sentimental Lady" at Saranac Lake, have returned to the Fourteenth street studios to complete the interior scenes. This production, in which Irene

Fenwick is starred, marks the last subject in which that dainty artiste will appear prior to her road tour in "The Song of Songs." "The Sentimental Lady" is said to be one of Owne Davis' best dramas, and is the story of big business and fashionable summer hotels

* * *

Little Madge Evans, blonde and five and one-half years old, is loved for her beauty and delightful childish ways. Recently at the World Film studios she confided to one of her many friends that she could now really read, and said, "I wish I could read m' name in the paper." So here goes. All right, Madge, read, MADGE EVANS.

* * *

Recently at the Mutual Exchange in Newark various films have been stolen. A few days ago the guilty party was discovered and found to be an employee of the company. This man reported that various films were so damaged that they could not be used. He would then change the titles and sell the pictures to various people in the South. It is said that a matter of several thousands of dollars was cleaned up in this way before the Mutual people were able to discover the fraud.

* * *

Following their production of "Trilby," the Equitable Motion Picture Corporation will present Helen Ware in "The Price," which is Miss Ware's most recent stage success, and was written by George Broadhurst. Miss Ware was in active appearance before the camera for 10 weeks at the Triumph studios and the production, when finally seen, will be quite elaborate and up to Equitable standard in every way. The photoplay will be released on the 20th. Following this, Julius Steger will be presented in the unique romance, "The Master of the House," in turn to be followed by the appearance of Tom Wise in "Blue Grass," which is being filmed in the exact locale of the original script.

* * *

Biograph will reissue another of the famous Griffith short reels on October 1st. It is to be "Brutality," in which Mae Marsh, Lionel Barrymore, Walter Miller and Elmer Booth have the leading roles. It is an intensely dramatic picture depicting the change of a brute into a loving husband, and is probably one of the finest of the older Biograph pictures directed by the now famous producer. Other interesting photoplays to be released shortly by the Biograph Company, which were produced by Griffith, include "An Unseen Enemy," "Oil and Water" and "The Girl and Her Trust," with casts made up of the following: Henry Walthall, Blanche Sweet, Robert Harron, Lillian and Dorothy Gish and Harry Carey.

Pavlova's Screen Debut

By H. H. Van Loan

"Written exclusively for the Photoplay Review"

IT DOES not seem possible to the average person that the Pavlova can be the same unapproachable artiste to see whom sane men and women stood in line for hours content if their reward would be the privilege of purchasing seats at five dollars each.

However, it is the same Pavlova, and when she makes her silent screen bow to the millions who have grown to love and worship this great daughter of Russia, they are going to see her in a new art; an art which only the great Pavlova could introduce to this great industry which is still in its infancy. She will show to the world that, not only is she a great dancer, but that she is also one of the foremost dramatic actresses of this age.

Heretofore we have seen Pavlova with her dancing partners, surrounded by her wonderful ballet, executing ballets and diversissements, but when she makes her screen debut as "Fenella" in the picturization of Auber's great opera, "Masaniello," we are going to witness a new Pavlova. She will have a different setting, and instead of seeing her go through one of her divine dances we are going to see her in a new environment, with dramatic and tragic atmosphere. We will marvel at some of the powerful acting on the part of a woman we never suspected being capable of portraying such a difficult role. The Universal Film Manufacturing Company is indeed fortunate in obtaining Pavlova and her screen debut is going to mark a new epoch in moving pictures. It means another step towards the perfection of an art, which, contrary to general belief, is permanent.

This great dancer will raise the standard of moving pictures, and her work on the screen, like her past efforts on the leading stages throughout the civilized world, is certain to possess that rare and peculiar distinctiveness which has made her the idol of two continents. Her role in "The Dumb Girl of Portici" is decidedly different than anything we have seen before in pictures, and it is typical of an artiste possessing such enthusiasm and ambition as does Pavlova, that she should choose such a difficult role for her screen appearance. For it is admitted that the role of "Fenella" in "Masaniello" is one of the most difficult ever placed in an opera. In years past there have been many well-known stars who have endeavored to give a perfect portrayal of the dumb girl in Auber's masterpiece, but none have been able to do full justice to the part. The prima donna who could sing the part usually was unable to dance the different numbers, while the dancer who could do justice to the dancing could not carry out the pantomimic work. For this reason Auber's opera has lain dormant for years and was produced only a few times at the old Academy of Music in New York, and but once at the Metropolitan Opera House. The opera itself was a work of which the composer might well be proud, but no operatic star could be found who could adequately portray "Fenella."

From the time when Pavlova was a small child in Petrograd her one desire had been to appear in the part of "Fenella." She had promised herself that some day, when she became famous, she would prove to the world there was

at least one individual in this generation who could give the world a correct presentation of this most difficult of all difficult roles. She has kept her vow, and when the Universal releases "The Dumb Girl of Portici," early in November, the world is going to witness an excellent presentation of Auber's immortal work.

A tremendous sum of money has been expended on the production, and though the great Pavlova refuses to permit the exploitation of her salary, it is understood the Universal paid her fifty thousand dollars before the picture was completed, and that she has a half interest in the production.

The productions was two months in the making. It was begun in Chicago on July 25th, while Pavlova and her company were appearing at the Midway Gardens. In order to expedite matters somewhat and that the picture might be completed within the specified time limit a temporary studio was erected by the Universal at Sans Souci Park, which adjoins the Midway Gardens, and here Pavlova spent the afternoons taking the "interiors" for "The Dumb Girl of Portici," while fulfilling her regular engagement in her ballets and diversissements in the evenings.

When her Chicago engagement came to an end she boarded a special train, with the Universal players engaged for this production, and journeyed to Universal City, California, where the "exteriors" were taken. Practically half of this city turned its attention to the tremendous task of finishing this great picture. Great "sets" were constructed, a big staff of "extras" were added to the payroll, additional carpenters, scenic artists and property men were put to work building street scenes, city walls and a palace, which plays an important part in this massive spectacle. Some of these "sets" are beyond question the largest ever attempted in the history of the moving picture industry, and will awe the spectator when he views them on the screen. In one of the palace scenes, Pavlova and her ballet go through one of her famous dances, while in some of the other scenes she is seen dancing alone.

The picture is without doubt the greatest spectacle seen on the film since the camera itself was first erected. The scenario was written by Lois Weber, whose recent work in "Hypocrites" brought her to the notice of the critics and the public. Since then she has written some excellent morality studies in such pictures as "Scandal," "Jewel" and "Heritage." In "The Dumb Girl of Portici" she attempted something which was never undertaken before by a woman, and that is, picturizing an opera for the screen. It was a tremendous task and those who have seen the completed product declare that Lois Weber has accomplished a work that will immortalize her name. She not alone scenarioized this production, but did all the directing herself, assisted by her husband, Phillips Smalley, who has gained a considerable reputation himself on the Pacific Coast as an actor-director.

The first private exhibition of "The Dumb Girl of Portici" will probably be given in the Metropolitan Opera House, where Pavlova five years ago made her American debut with Mikail Mordkin.

Geraldine Farrar in "Carmen" photoplay first shown at Boston Symphony Hall

For the first time in its history, Boston's magnificent Symphony Hall, dedicated to the cause of music and home of the famous Boston Symphony Orchestra, will be converted temporarily into a motion picture theatre, when on October 1st, for a limited engagement, the Paramount Picture, Geraldine Farrar in "Carmen," produced by the Jesse L. Lasky Feature Play Company, will be shown there at popular prices to the accompaniment of an orchestra of sixty pieces.

The selection of Boston as the first city in the United States in which Miss Farrar will make her debut as a star of the screen in at Miss Farrar's personal request, because Boston is her native city and because the exhibition in Symphony Hall, probably the largest auditorium devoted exclusively to music of the better sort, lends a spirit of serious artistic endeavor to Miss Farrar's photodramatic enterprise. The prima donna, who will attend the premiere, made the special plea in the cause of Boston to Samuel Goldfish, executive head of the Lasky Company, who so arranged the exhibition with Morris Gest and C. A. Ellis, of Boston.

Aside from the dramatic portion of Miss Farrar's "Carmen," special stress is being laid on the musical accompaniment, in the arrangement of which the Lasky musical department had the benefit of Miss Farrar's personal suggestions and wonderful musical knowledge. Motion picture theatres throughout the country will have the opportunity to use the same orchestration that will be given in Symphony Hall, Boston, arranged for orchestras of fewer pieces, whatever the particular requirements of the theatres demand.

Edward Earle "Stung"

To get the atmosphere of the western country for the Edison feature, "Ranson's Folly," director Ridgley had to take the principals, Edward Earle, Mabel Trunnelle and Marc MacDermott and company away into the woods near the Catskill Mountains. It had been overlooked that Edward Earle would have to make a complete change of costume during the scenes. The automobiles afforded no dressing rooms, so Earle took to the woods. The director was getting impatient when an eerie yell came from the depth of the shrubbery and Earle, swinging his arms, dashed full tilt into the clearing, garbed only in his underwear. Everybody—except the women, who ran off in another direction, startled—looked for the wild animal, but instead James Harris was nearly knocked over by the highly excited Earle, who shouted, "Get 'em off! Get 'em off!" They doubted the man's sanity, until they saw that he was covered with tiny black specks—mosquitoes, on the job with all horsepower pumps working and very much attached to the favorite. John Sturgeon, who, it seems, should have been named "surgeon," heroically grabbed a "smoke pot" and like an incense bearer waved it around Earle until the pesky critters gave up and flew away. It may be noticed that the hero of this tale does practically no sitting in the feature named, though he does smile wondrously well in it, at times.

Film Topics of General Interest

By Ernest A. Dench

Some war truths contained in war photoplays

OVER and over again proof has not been lacking that reel and real life are more closely linked together than is commonly supposed. Of the classes of film which come under this category, war dramas are entitled to first place. Numbers of them are based on facts, but these I shall not include, but instead will confine myself to the events that have taken place afterwards.

The scenario writer is now revealed in an entirely new role, that of the prophet. If he continues to foretell the future as ably as he is doing at present, I can clearly see the fortune teller being done out of his job.

A smart piece of detective work, which any human sleuthhound would envy, was presented in a British picture, entitled "The Great Spy Raid." The villain of the piece was a German baron, who was the proprietor of a London restaurant, which capacity shielded his real business of a well-known spy.

Not long following the production of this photoplay, the English newspapers reported the arrest of a German under almost the same circumstances, save that he happened to be engaged in a different line of business. The strangest thing of all was that this man had even witnessed private film shows at the motion picture company's office, and would have seen the film in question had not the authorities been so alert.

Another remarkable coincidence came to light in "Chained to the Enemy," a drama by the Barker Company. The plot told of the unfortunate plight of an English girl

married to a German spy when war broke out between the two countries.

Only a few weeks later the director perchance got personally acquainted with a girl who had been married to a foreigner several years previous. When war matured she became aware that he was a spy in the pay of his own country. What an agonizing position for one's dearly loved life partner to be in?

For the biggest slice of fortune telling I must award the palm to Bannister Merwin, the famous American photoplay author. Shortly before the European outbreak, his feature play, "England's Menace," was released by the London Film Company. The story concerned a foreign power that was envious of Britain's might and planned an invasion of England, which was frustrated in the nick of time. As is generally known, the present war is the outcome of jealous motives and the lust for supremacy of the world. There has also since been an attack on the east coast of England. Scoring two bullseyes in one photoplay is something to be proud of, is it not?

Our Civil War is not devoid of an example of the fact that truth is stranger than fiction. It will be remembered that the Lubin Company recently put out "The Battle of Shiloh." Some stirring situations hinged on the feats of a dispatch carrying dog. We have only to drift to Belgium to discover that a certain canine there has shown how useful these four-footed animals can be in carrying messages safely from the firing line to army headquarters, in spite of the furious gun and rifle fire.

Lurking in Scenarios

A close friend of mine is a scenario reader for a large American producing house. The other day he made some confessions to me which I felt worth while giving them publicity. Here follow his remarks:

"Roughly speaking, we have about two hundred scenarios submitted to us weekly, and of this number I discover only about ten possibilities, which I hand over to our scenario editor. Even the funniest photoplay reads dreadfully dry in the script, but now and again I find something to prompt us to laugh.

"Many of these novices, who think they can devise film-plots, make me feel vexed at times. They appear to think that Mr. Film Producer is a miraculous being, who, like Aladdin's wonderful lamp, can command anything for the asking. As to expense—well, that is nothing, judging by some of the plots I receive.

"One script I remember reading called for the use of the British Navy. That couldn't even be thought of, but this was not all. The author only wanted a few trifles (?), such as the blowing up of several dreadnaughts, and furthermore suggested that several well-known admirals be obtained to play the leading roles.

The imagination of some of these budding film-plot authors are positively astounding, though it is a pity they do not know where to draw the line. A manuscript came into our office the other day that presented about the last word in sensationalism. Apart from the fact that we don't produce west-

ern plays, this one requested a jump from the engine of an express train, the roaring of the white hero over a huge fire, a fall over the precipice into the sea, a duel on horseback with tomahawks, to say nothing of many minor incidents. I am afraid that we could not get no actor to accomplish these feats, as the chances of him coming out alive would be one to ninety-nine against.

"Then there is the script we cannot make head or tail of, presumably written by some ignorant person.

"Often times unconscious humor lurks in the describing of the action. Take this, for instance: 'The doctor's face appears at the window.' Perhaps something had occurred to frighten the owner's head away. Who knows!"

Three Edison Stars in One Play

Richard Harding Davis' popular story, "Ranson's Folly," affords Edison a chance to place the three stars, Edward Earle, Mabel Trunnelle and Marc MacDermott, in one feature for the first time in a long while. Director Ridgley gets remarkable western atmosphere, though it is also a long time since he has produced this sort of a play. Edward Earle appears in quite a different role, a touch of light comedy which gives a new view of this favorite. Marc MacDermott is, as always, artistically at home in the bad man with a concealed crooked life. Mabel Trunnelle is a delightful convent girl.

Donald Brian Dances Modern Steps Before Motion Picture Camera

Donald Brian, musical comedy star and one of the most popular players in America, is seen in some of the latest dances in the Paramount photoplay production of the Jesse L. Lasky Feature Play Company, entitled "The Voice in the Fog," from the novel of the same name by Harold MacGrath. Mr. Brian more than any other person in America is directly responsible for the widespread dancing "craze" so called, as he was the originator of the "Merry Widow Waltz," when he created the role of Prince Danilo in "The Merry Widow," and became famous over night.

In "The Voice in the Fog," Mr. Brian appears as a young English nobleman, who comes to America as the private secretary of a wealthy family. In one of the scenes, representing a society entertainment, Mr. Brian dances the latest waltz and one-step. These scenes never fail to bring forth applause from the younger persons at the photoplay theatres where it is shown, indicating beyond a doubt that whatever is said to the contrary the dancing "craze" is still as strong as ever.

"Why Producers Go Mad"

Louis Myll, of the George Kleine Studios, spent an afternoon last week in the pleasant (?) occupation of reviewing the weekly invoice parade. This has become a popular pastime in all well conducted motion picture studios nowadays. The rules are quite simple. One merely has to partake lightly of food and stimulant, guard carefully against the vexatious mental effects of incomplete or suspended digestion, calm the mind, clear the brain, and brace the nerves against rude shocks of all kinds.

The player then mounts the judgment throne with a fountain pen for a scepter and a large blue pencil for support. The parade is promptly begun and each and every trembling invoice steps forward in turn to give suitable excuse for existence and to show cause why it should not be instantly consigned to the dungeons beneath the judgment chair.

After prodding, jabbing and questioning a few stray hundred advertising invoices, a few thousand printing bills, a miscellaneous million or so of "prop" bills, rent bills, salary checks, etc., etc., the scepter landed hard and full on the face of a shrinking, panic-stricken, pale-faced invoice from an uptown haberdasher.

"I represent the cash paid for Mr. Blank's wardrobe," sobbed the cowering invoice. "Mr. Blank had no moving picture wardrobe and you promised to supply it. There's nothing expensive about me—just under-clothing, neckties, collars and things."

"Hold," thundered Myll. "What is this I see, two dozen pairs of summer and winter silk and woolen socks." I thought that I was simply going to guarantee that Mr. Blank would care for you. But let that pass; what I can't understand is how a society part in a motion picture calls for silk and woolen socks in such handsome quantities."

The frightened invoice shook like a leaf in the wind.

"Pass on," roared Myll. "But the next time any actor tries this game on me—," but the invoice, with a quivering sigh, had fluttered happily into the cashier's window.

STUDIO GOSSIP

PLAYERS

"Doesn't the photo-play actor who has been on the legitimate stage find that he misses the response from an audience and that because of its lack he cannot act as enthusiastically or as well as the speaking stage?" This question, put to Nell Craig, a leading player for Essanay, who starred on the stage before taking up photo-play work, was inspired when, after a remarkably excellent execution of the court dance in "In the Palace of the King," Essanay's October release, F. E. Wright, the director, and others in the studio burst into applause. Miss Craig takes the part of Inez, blind sister of Dolores de Mendoza, heroine of the play. "The response from an audience, the applause from hundreds of thousands of appreciative persons," said Miss Craig, "in the motion picture studio is concentrated in the director, the man who makes the photo-play. He is the audience, the genius, the inspiration—all in one. His one word of praise—'good' or 'fine'—has the same encouraging effect on the photo-play actor that hand-clapping or applause has on the stage actor."

Teddy Lynch, the American Film Company child-star, mothered—or rather, neglected—by Nan Christy in "The Barren Gain," a two-reel "Flying A" drama, to be released Monday, September 20th, has naturally childish inclinations in her love of dolls, combined with a dramatic ability that would do justice to one years older. In the rôles for which she is cast, she registers delicate shades of emotion surely and with a rapidity not yet equaled by other so-called prodigies.

Lou Tellegen, the international romantic star, who made two American tours as leading man with Mme. Sarah Bernhardt, has started work on his second photo-play for the Lasky Feature Play Company at Hollywood, Cal. His first production, "The Explorer" was made on the Lasky ranch, where a replica of an African village had been built. The second photo-play is called "The Red Mirage," and the star and his company this week left Hollywood for three weeks in the great American desert, where they will camp out during the process of photography. It is believed they will be able to photograph a mirage.

Edna Purviance, the pretty blonde who plays opposite Charles Chaplin in Essanay's famous comedies, likes to help make the world laugh, and says laughter is like music to her soul. Miss Purviance was selected by Mr. Chaplin from among some five thousand girls who answered an advertisement in a San Francisco newspaper. That she has more than fulfilled his expectations of her is borne out by the popularity which she has won wherever motion pictures are shown. Miss Purviance lives at the beach near the Los Angeles

Essanay studio, and each morning takes a dip in the Pacific Ocean to invigorate and fit herself for the day's work.

Sh! Fair one! Make not a single sound, lest thou be shattered with slugs from this formidable "gat." One can almost hear these "crool woids" uttered by "Spider" Barlow in the one-reel comedy drama directed by Henry Otto, which the American Film Company will release Friday, September 24th. In fact, Edward Coxen's acting in the part of the house-breaker is so natural that one could almost—well, guess we better not say it, but seeing is believing.

The dignified bearing of Thomas Commerford, Essanay actor, makes him the ideal man for the part of Gomez, prime minister in Essanay's six-act feature photo-play, "In the Palace of the King," which will be released in October through V. L. S. E., Inc. Mr. Commerford always is selected for parts requiring a stately or military bearing, and he has appeared as the fierce old count in "Graustark" and as the chief justice in "Caught."

Colin Reed, of the Selig Chicago studios, is obliged to practice dentistry in addition to his other and manifold duties. Ladies and gentlemen who appear in Selig picture plays sometimes have gold teeth. Gold teeth photograph black, so it is up to Mr. Reed to get busy with whitening and "doctor" these molars. After he completes this process the actors will look like their natural selves on the screen.

Victor Moore, who knocked the country off its feet (figuratively speaking) in his photo-play comedy, "Chimmie Fadden," has gone to the Lasky studio to make his third picture.

Charming little Neva Gerber is the heroine of the American Film camp in Santa Barbara. Not very long ago she was riding in the hills back of the studio, indulging in a quiet, speculative reverie, when her thoughts were disturbed by a low moan. Like a flash she was off her horse and into the brush growing down in the canon. Her keen eyesight soon located a ragged little girl who had sprained her ankle. This infant-explorer had been reading novels—and was in search of gold. Tenderly Miss Gerber assisted the child to her horse which they both mounted, and made all possible haste to the studio, where the injury was dressed. It was soon learned that the sad little explorer was none other than the daughter of one of Santa Barbara's first families whose parents were overjoyed at the return of the truant to their arms.

Victor A. Potel, the "Slippery Slim" of Snakeville fame, not only is one of the star comedians of the Essanay Western pictures, but he

is also chief host to all outsiders who visit the famous "Broncho Billy" establishment at Niles, Cal. Mr. Potel is a splendid entertainer, and knows all about the famous ones in most of the other photo-play companies in the country. In "Snakeville's Hen Medic," Mr. Potel is blown off a roof by an explosion and lands in a watering trough with a terrific splash.

Blanche Sweet is at work on her new play, which follows "The Case of Becky," from David Belasco's great production of the same name and in which Miss Sweet appears in a dual personality rôle. In the newest play, which is called "The Secret Sin," Miss Sweet will appear as "sisters," and frequently during the action she is shown on the screen in two rôles simultaneously. It is one of the finest pieces of photography ever done in a photo-play studio.

When Harry Dunkinson posed as the aspiring "golf bug" in "The Fable of the Scoffer Who Feli Hard," by George Ade, he did not have to concentrate much on the proposition of acting like a beginner. He has never spent much time playing the game, and so found himself delightfully clumsy in the golf link scenes of this Essanay comedy.

Louise Lester, who will be seen in forthcoming Mustang features with Jack Richardson, has often been called "the screen's most versatile woman." On the speaking stage, where Miss Lester obtained considerable vogue for her versatility, she created many rôles which will live as long as the stage endures.

Among these rôles was that of "Calamity Ann." Miss Lester also play "Kansas Em" in "The Diamond from the Sky," an important characterization and one for which she was peculiarly fitted. Not only is Miss Lester a daring horseback rider and swimmer, but she possesses with her "out-doorishness" a subtle dramatic touch that lends itself to the reading of important situations, registering the drama, completely and definitely.

Do you know that—

The producers at the Selig Jun-gie-Zoo say that Kathlyn Williams and Bessie Eyton do not show the slightest trace of timidity when working with wild animals?

Otis Harlan was one of the original "Razzle Dazzle" trio in Charles Hoyt's "A Brass Monkey?"

Tyrone Power, an Englishman by birth, is one of the foremost creators of typical American characters?

Frank Clark is the proud possessor of a miniature motorcycle watch charm, the tires of which are set with diamonds?

Guy Oliver and Wheeler Oakman are two of the most versatile leading men in the business, as both have played everything from "hero" to "old man's rôles?"

Virginia Kirtley, who recently joined the Selig Polyscope Company's forces in California, is known as the "sunshine girl" because of her perpetual smile?

Reviews of the Week's Film Releases

"The Ivory Snuff Box"

World. William A. Brady. Photo-Play. Featuring Holbrook Blinn.

Richard Duvall Holbrook Blinn
Grace Ellicott Alma Belwin
Dr. Hartmann Norman Trevor
Prefect of Police, Robert Cummings

A detective story of much interest, plenty of thrills and cleverly produced. A person cannot possibly conceive the outcome of the plot until the final scene of "The Ivory Snuff Box." Holbrook Blinn and Alma Belwin both played excellently, while the supporting cast is all that could be desired. This is a feature picture that will make a strong appeal to all "fans" and one that they will appreciate. It is a first-class production in every way, photography good and all scenes very appropriate. One of the best pictures filmed by the World recently. Take my tip and see it. C. E. W.

"Evidence"

Shubert. World Film Corp. Featuring Edwin August.

Lady Una Lillian Tucker
Curley Lushington Edwin August
Duchess Haidee Wright
Mrs. Ebengham Florence Hackett
Not a pleasant theme. A story of a man who compromises the wife of a friend, which leads directly to the divorce courts, the husband and wife finally brought together and all the minor details of such occurrences form the plot of "Evidence." It is old stuff, tried but sure-fire, improbable but always good for the basis of a dramatic offering; that about covers our old friend, "the eternal triangle." In this picture we have an elaborate production, good photography and good acting. This puts it in the feature class. For those that like this kind of a picture "Evidence" will be worth while seeing. The juvenile rôle, although not programmed, deserves special mention. The entire cast is capable. C. E. W.

"Playing Dead"

Vitagraph, V-L-S-E. 5 Parts. By Richard Harding Davis. Director, Sidney Drew.

James Blagwin Sidney Drew
His Wife Mrs. Sidney Drew
Proctor Maddox Donald Hall
Preston Isador Marcl
Carlton Adams Harry English
I expected to see a regular Drew comedy, but such was not the case, although I was not disappointed. "Playing Dead" is a bully good dramatic offering, nothing startling, to be sure, but an interesting and well-played feature. There is a bit of comedy now and then, the kind that only Sidney Drew can register so well, which brings the smiles after well-rendered bits of pathos. Mr. Davis has trespassed on the "eternal triangle," but has written an interesting story, handled in a more or less new way. Blagwin (Sidney Drew) "plays dead" so that his wife may be free to love Proctor Maddox (Donald Hall), and has many trying and amusing experiences before he is caught entering his own house a burglar and reunited with Jeanne, his wife (Mrs. Drew). The acting throughout is capital, while the direction has been done in fine fashion. The photography I do not think was quite up to Vita standard, but this was undoubtedly due to poor lighting; however, this is the only fault one can find with "Playing Dead." R. W. B.

"Via Wireless"

Pathe, Gold Rooster. 5 Parts. By Winchell Smith and Paul Armstrong. Director, Geo. Fitzmaurice.

Lieut. Summers Bruce McRae
The Girl Gail Kane
Marsh Paul McAllister
Pinkney Raymond Hurst

A picture-play full of patriotism. A thriller from the word go. Do you want to see a real yacht blown up by a mine and a real automobile run over a cliff? If so, be sure to see "Via Wireless." Some of the scenes show the interior of an iron foundry, even showing the cooling of the iron in oil. For realism this can't be beat. Pathe has gone to a big expense both in elaborateness of settings and details. The acting of Gail Kane was very pleasing and Bruce McRae made a very good impression as the Lieutenant. I would advise you to see this picture at your earliest opportunity. The love scenes between Miss Kane and Mr. McRae were very natural and I can surely say they were not altogether "Via Wireless." Photography and lightning both good, direction fine. C. E. W.

"The Man in Iron"

Kalem, "Mysteries of the Grand Hotel Series." 2 Parts.

Dr. Perrin William H. West
Martha Ollie Kirby
Reporter True Boardman
Lucas King Paul C. Hurst
Stringer Thomas Lingham
Lee Bentley Frank Johnson
Pallie Morgan Marion Sais

This is the last of the popular series of "The Mysteries of the Grand Hotel," and is, without doubt, the best. It contains many thrills and adventures. Like its predecessors, it cannot fail to please. The photography and direction are fine. Not even the slightest detail was overlooked. Each of the cast played their parts with realism, and all worked to make this the crowning feature of the series. I am quite sure this episode will be received with enthusiasm by the fans, as it is a film truly worth seeing. M.

"Out of Darkness"

Jesse L. Lasky Co. Featuring Charlotte Walker.

Helen Scott Charlotte Walker
Harvey Brooks Thomas Meighan
Jennie Sands Margery Daw
John Scott Hal Clements
Tom Jameson Tom Forman
Mrs. Sands Loyla O'Connor

This is my idea of a good photograph. It is interesting, dramatic, well acted and well produced. The photography, scenes and lighting are all of a high quality. There are many exciting situations and thrilling scenes, in fact the scene showing the small boat cut in two by the big schooner is one of the best "thrillers" ever shown on the screen. Charlotte Walker does good work, registers well and plays her difficult role in a highly commendable way. The balance of the cast are all tried and true photoplayers, and they help materially in presenting this excellent screen drama in an artistic way. You will enjoy "Out of Darkness," and should not fail to see it at your first opportunity. It is a typical Lasky production, if possible a little bit better than other pictures done by this company, and one could not give higher praise than this.

"Simon the Jester"

Pathe. By William J. Locke. 5 Parts. Simon Le Gix Edwin Arden
Lola, the Cat Queen.

Irene Warfield
Elinor Faversham Ella Tell

A clean-cut story of unusual interest. Something new and novel. A feature that will appeal to all. The cast is exceptionally strong and better direction could not be asked for. Many amusing incidents occur during the playing of the film, and each one "registers" a good, hearty laugh. How would you feel if you were told that you had only three months to live? What plans would you make? That is what happens to Simon Le Gix. He got ahead of the grim reaper. Would you like to know how it upset all his plans? Then see "Simon the Jester" and you will surely be amused. R. W. B.

"The Case of Becky"

Jesse L. Lasky Co. Directed by Frank Reicher

Dorothy Blanche Sweet
Becky Theodore Roberts
Balzamo James Neill
Dr. Emerson Carlyle Blackwell

A story with hypnotism as its foundation, in which Blanche Sweet plays a dual-personality role and plays it well. Miss Sweet is at her very best in this picture and shows her versatility by her excellent characterization of these two difficult parts. The scenes are full of dramatic action and hold the attention until the end. Carlyle Blackwell plays with his usual good effect, while that sterling actor, Theodore Roberts, has a part that he simply "eats up," as the hypnotist. The photography is of a high order, the direction all that could be desired and the production as a whole makes a most worthwhile feature and one that all will enjoy. Here is a photoplay that carries you from scene to scene with deep interest and when the final punch is reached leaves you breathless.

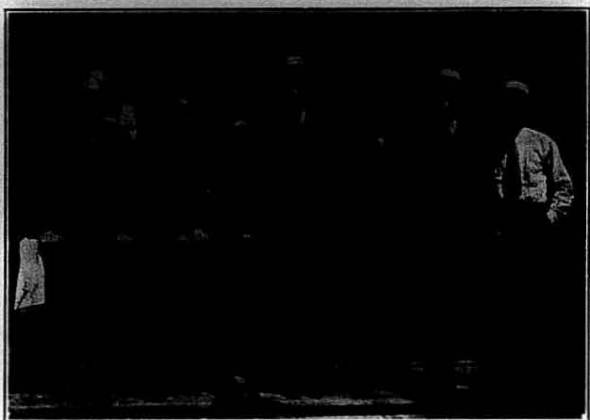
Playing Over Dynamite

That the life of the motion picture actor is one of risk, indeed, is well evidenced in the precarious position of the Edison players who enacted the sea drama feature, "What Happened on the Barbuda." Because of the abnormal shipping conditions on account of the war, Director Langdon West could not find a ship that would fit his purpose, except the German boat, Madgeburg, interned in New York City harbor. After the director had engaged the ship, too late to make a change, he learned that the hatchways were sealed down because the boat was loaded with dynamite for the seat of war, but, under the law, it could neither go nor remove the dangerous explosive. So, for several days, the company had to be on the dead-laden boat, but you may be sure that many of them walked pretty softly and clambered over its sides with a pretty gingerly feeling. Also that the anxiety on their faces, coming well in the action of the play, is something more than make-believe. The Madgeburg has figured very dramatically in battles in the Southern Atlantic Ocean, under its captain, Siegfried Orgel.

Prominent in Photo-Play World

INTERNATIONALLY famous as "Bennie of Lubinville," it seems a shame that Benjamin Zeidman should ever be known by any other name. But early in 1914 the fates and Bennie himself decreed that it was to be, and so it is. At the age of twelve, Bennie became attached to the Lubin studio in Philadelphia in the capacity of office boy. Never was office boy so loved by stenographers and feared by male attaches of a studio, as Bennie. When not "office boy-ing" he was wont to wander about the studio and sit on the laps of the leading ladies, while they caressed his nut-brown locks and asked in whispers if he'd heard any mention of increasing salaries or decreasing salary lists, around the boss's office. Being phenomenally discreet by nature, and learning to understand the artistic temperament at an early age, Bennie was wont to draw upon his imagination for accounts of the complimentary discourses anent his interrogator—which he related as having just taken place between Mr. Lubin and his general manager—and so was a prime favorite with the acting force always.

Some years ago the several film companies organized baseball teams, the membership being drawn from the acting forces, and games were played all summer whenever possible. Bennie elected himself mascot and official challenge purveyor for the Lubin team, and in that way came to visit New York when the Lubinites found it necessary to go there and wrest a game from the Pathe Roosters or the Solex Sluggers. The big town looked good to him and as he matured, Bennie began to revolt against the confining field of his office boy profession in Philadelphia. He wrote long stories of the ball games in which the Lubin team was victorious and sent them to the *Dramatic Mirror*, *Moving Picture* world and other trade papers. They were usually cut to seven words by stony-hearted editors and run in with a mass of press stuff from the studio publicity department. Bennie, knowing his stuff was far superior to all other contributions, promptly took umbrage at the treatment accorded his writings, and rebuked editorial heads at length whenever opportunity offered. He also took keen delight in poring over the published studio gossip from the Lubin home, and picking the errors, correcting them, and sending the corrections in to the editors accompanied by sarcastic comment upon their editorial ability. About six years ago, he was put in charge of the telephone switchboard at the Lubin general offices, and all conversations with inmates of the 20th and Indiana avenue, from manager to property man, thus became subject to Bennie's general supervision. Much inside information was thus acquired, which enabled him to slam the hated editors a little harder whenever they printed the wrong dope. As for instance: A prominent trade paper would receive the first of July the press stuff from Lubin's publicity department in which it would be stated that Miss Ormi Hawley, leading lady, had gone to Florida on her vacation. The publication would get the item in some August issue, which would reach the gen-



Bennie is the third from the left. The others are Ralph Lewis, Henry Walthall, Charles Clary, George Blaisdell, Chas. West and F. A. Turner.

eral public early in September. Thereat, Bennie, who had probably spent the month of August observing Miss Hawley's work in the studio, would write the editor that he was quite evidently suffering from sun stroke, as Miss Hawley was working daily in Philadelphia. Again, a trade paper would state that Mister So-and-So was negotiating with the Universal for rights to his latest novel in film form, and about the time Bennie read this he would be called upon to connect Mister So-and-So with Mr. Lowry at Lubin's, and would hear over the wire a verbal agreement made between the author and the Lubin firm for said novel. Feverishly grasping his trusty inkstick, he would dash off another sarcastic rebuke to said editor for his chronic abuse of the facts. Suspecting that it was not quite ethical to rush madly into print with information concerning his employer's business which had not yet been made public he would sign "Bennie" to all these communications. And after narrowly escaping several vials of wrath intended for the unknown dispenser of inside information from the Lubin studio, he decided to stick to "Bennie" as being non-informative—and therefore more of an aid to the holding of his job. Thus, did he become known far and wide as "Bennie of Lubinville" to editors and readers of movie publications.

Early in 1914 several ex-Lubinites founded the Liberty M. P. Company and built a studio in Germantown, Philadelphia. The entire company knew Bennie of old, and when he expressed dissatisfaction with the Lubin method of crushing genius, he was proffered the position of Manager of Publicity with the Liberty Company. He promptly resigned from the older firm and for several weeks kept two beautiful stenographers glued to their Remingtons, typing praise of the Liberty product. Then, Edwin August, formerly a Lubin leading man, decided to start a film company of his own, and did so with a brother of G. M. Anderson's, which was launched as the Eaco Films, Inc. The name, taken from Mr. August's and Anderson's initials, attracted Bennie at once and taking a flyer to New York and the Eaco offices, he accepted the posi-

tion of Publicity Manager for the newer firm. One week after leaving Libertyville that company went into the hands of its creditors, insolvent—which proves something about Bennie—whether to his credit or not, 'tis not for us to judge. However that may be, he was with Eaco fully three months before bankruptcy proceedings eventuated and Mr. August took to starring in established companies, as of old.

The same week, Romaine Fielding planned to leave Philadelphia for Arizona with his company, which had been spending a few weeks in the East, and when Mr. Fielding asked Bennie if he'd like to go along, the answer was yes, with three capitals. A mutual agreement to disagree took place between the director and Bennie shortly after Arizona was reached and our hero hopped a train for Los Angeles, where he had heard there were several studies. There he remained—beg pardon, Bennie—remained, and there he is now. As head of the Griffith publicity department, editor of the *Fine Arts Films News*, Something-or-other of the *Scream Club*, Benine, once of Lubinville, has come into his own, and is the associate of the brightest lights of filmdom, as may be ascertained from the accompanying group photograph.

Since becoming established in the West, Bennie has entirely deserted his old-time friends in Philadelphia—which is another proof of his greatness. He is highly commercialized, and although the writer was promised a photo of his classic features more than a year ago, it has not come to hand as yet. He told us at the time that the photos had been taken, but were "very expensive." Afterward we learned that they had been taken gratis at the Liberty studio. However, we only felt slightly peeved at the prevarication and trust this article will amply revenge us for the slight. A trusty agent journeyed West some time ago and "snapped" Bennie taking the air with some of his newer friends. The result is submitted with this, and we hope to further aggravate Mr. Zeidman by point out to our readers that he is the smallest of the group—being barely able to make himself seen between Henry Walthall and

(Continued on page 18)



PEGGIE.—If such a statement appeared, it was a mistake—Cleo Madison is still with Universal and is now directing her own company in which she plays leads. Her first production is called "The Cowboy Girl," shortly to be released. Her company is located in California.

J. A. BARLOWE.—We agree with you that DeWolf Hopper is a great man and a superlative artist, and will correct the statement that his first picture with Nym is to be "Mr. Pickwick." Latest reports from that studio indicate that it is to be "Don Quixote." We hope Mr. Hopper does as much for the photoplay as he has done for Gilbert & Sullivan.

YOUNG EARL.—Please name the company—"The Greater Love" is a title which has been borne by productions from the studios of Essanay, Majestic, Lubin, Rex, Vitagraph, American, Nestor and Pathe. Perhaps more, but we have record of the above eight at hand. Address of the "place where professional patrons hang out in Pittsburgh" is not at hand. Protege Parlors are numerous in Philadelphia, however.

D. C. DERNADETTE.—Edward Elkas was the lawyer's clerk cast as "Flags" in "Mortmain" (Vitagraph). Miss Talmadge is rather distant from the office of publication, but we'll prompt the editor again, and trust he will secure a photo and interview with her for your edification as soon as possible.

RYDAL, PA.—Violet Wilkey is the little girl who played the part later taken by Mae Marsh in "The Birth of a Nation." The former appeared in the early scenes only. Elmo Lincoln appears in four different characters in same picture at different times, although not cast on program at all. Wilfred Lucas is with Griffith and will appear in "The Lily and the Rose," a forthcoming Fine Arts Film.

TINY HARRIS.—"Pugy" is the "nom de guerre" of a well-known Philadelphia writer of poems and suffrage papers. She may also be a dramatic actress of ability, as you suggest, but as far as we know has not appeared in pictures. How you do tork!

FOX FILM CO.—Albert Macklin is not at present a member of any studio stock company. He has worked in Lubin, Biograph and other first-class studios and is a very popular and talented juvenile. Florence Hackett is also at liberty. Raymond Hackett is her son. Jack Richardson has joined the company featuring Anna Little, which will release under brand name of Mustang Banner Features. "Doc" William Lippert is attached to the Eastern Universal scenario staff, we believe.

RIGHT CROSS.—Gladys Fields is with Griffith. Violet McMillan with the Lubin West Coast Company. Mr. Edgar Mels is in New York City, we believe. He is not connected with Lubin's publicity department now. Hal Merritt, the caricaturist, has made various attempts to have his work filmed, but

as yet no spectacular success has attended his efforts in that direction.

GASOLINE BILL.—Lilian Charles is not in pictures now. She was last identified with a musical comedy called "Princess Pat." The Billboard, while not an exclusive motion picture trade paper, carries a department devoted to the photoplay. "The Boatman" (and his Oar) to which you refer, originated in that paper, but was discontinued some time ago. Richard Stanton is with the Universal company in California.

SEAMY STEVE.—We know of two actors named Robert Burns. One is with the Wizard M. P. Corp., and another has appeared under D. W. Griffith on and off for some years. Gladys Egan's whereabouts are unknown. "Captain Jack" Poland is editor of Static Flashes, a weekly newspaper devoted to the mechanical side of moving pictures. It is published in Los Angeles at 631 South Olive street.

GRAHAM FRANK.—Harry Pollard is with the Equitable company in New York. Address him at 310 West Fifty-second street. The producers working under D. W. Griffith's supervision are Christy Cabanne, John O'Brien, Allan Dwan, Edward Dillon, Lloyd Ingraham, Paul Powell and Jack Conway.

AL HAMBRA.—Webster Cullison is with the Western Vitagraph Company. Jack Standing has left Lubin and gone to Los Angeles. He will play opposite Billie Burke in her Nym premiere. Larry Westford's most recent appearance in films is, we believe, with W. C. Fields in the "Pool Shark," comedy taken in New Rochelle and advertised for release on the Mutual program September 19. Mr. Westford with his wife are now in vaudeville.

MANNISTER BERWIN.—Should not advise you to submit scripts to the World Film people. "Hazardous" Helen Holmes is now with the Universal company.

MISS WATSON.—Helen Badgely is the Thanouser Kidlet. She is

featured in the film version of "Helen's Babies," the well-known story by John Habberton. Crane Wilbur is working in David Horsley's Mutual productions. Mae Marsh and Walter Miller had the principal parts in "Brutality" (Biograph). Elmer Booth played Bill Sikes in the theatre scene from "Oliver Twist," and Mrs. Dell Henderson was Nancy. It is to be re-issued early in October by the A. B. Company.

EMMSEE MARTIN.—"The Broken Coin" series has been extended. Grace Cunard and Francis Ford are not married—to each other. Betty Marsh is the child accompanying Spottiswoode Aitken and family to the "veterans' cabin" toward the conclusion of "The Birth of a Nation." She is the same child who worked with Mae Marsh in "The Battle of Elderbrush Gulch" (Biograph).

New York, Sept. 18 (Special to The Review).—The second meeting of the newly-formed Motion Picture Board of Trade was held at the Hotel McAlpin yesterday. At this meeting the following Directors were elected to serve until next January: Manufacturers and Exporters, Carl Laemmle, Universal; J. Stuart Blackton, Vitagraph; Supplies and Equipment, J. E. Broulature, Eastman Company; Schuyler Colfax; Exchanges; P. A. Powers and W. W. Irwin; Exhibitors, S. L. Rothapel and Max Stern; Miscellaneous, W. A. Johnston and J. W. Binder. The companies that are charter members include Metro, Universal, Mutual, Vitagraph, Selig, Lubin, Essanay, Fox, Motion Picture News Syndicate, and the Eastman Kodak Company. Temporary headquarters have been established at 18 East Forty-first street. The charter was forwarded to Albany for incorporation and many other important matters taken up at this meeting, including the appointing of a Membership Committee. This committee will investigate and pass on all applications for membership, special attention being given to concerns organized on a stock jobbing basis.

LEADING PHOTO-PLAYERS OF THE VITAGRAPH CO. OF AMERICA

Mary Anderson
Movie Doll

Katherin Franek
Characters

Paul Scardon
Playing Professor Stilliter "The Goddess"

Billy Billing
Characters

"Get the Best Always"

Evart Overton
Leads

Record of Current Films

Universal Program

Monday, September 20, 1915.

BROADWAY UNIVERSAL
FEATURING—Under Southern
Skies (Five parts—Drama).
NESTOR—It Almost Happened
(Comedy).

Tuesday, September 21, 1915.

GOLD SEAL—The Tenor
(Three parts—Drama).
IMP—His Home-Coming (Comedy).
REX—No release this day.

Wednesday, September 22, 1915.

ANIMATED WEEKLY—Number
185 (News).
L-KO—Scandal in the Family
(Two parts—Comedy).
VICTOR—Not a Lamb Shall
Stray (Human Interest—Educational).

Thursday, September 23, 1915.

BIG U—No release this day.
LAEMMLE—The Cry of the
First Born (Three parts—Drama).
POWERS—The Ham Actors
(Vaudeville Act). Life of the
Frog (Ditmars—Educational).

Friday, September 24, 1915.

IMP—When the Call Came (Two
parts—Drama).
NESTOR—When Lizzie Went to
Sea (Comedy).
VICTOR—No release this day.

Saturday, September 25, 1915.

BISON—A Message for Help
(Two parts—Indian Drama).
JOKER—He Couldn't Support
His Wife (Comedy).
POWERS—Every Man's Money
(Drama).

Mutual Program

Monday, September 20, 1915.

AMERICAN—The Barren Gain
(Two parts—Drama).
FALSTAFF—Simon's Swimming
Soul Mate (Comedy).
NOVELTY—The Lilliputians'
Courtship (Comedy).

Tuesday, September 21, 1915.

BEAUTY—Everyheart
(Drama).
THANHOUSER—The Dead
Man's Keys (Two parts—Drama).

Wednesday, September 22, 1915.

KAY-BEE—Never Again
(Comedy).
RIALTO—The House With No
body in It (Three parts—Drama).

Thursday, September 23, 1915.

CENTAUR—The Woman, the
Lion and the Man (Two parts—
Drama).
FALSTAFF—Con, the Car Con-
ductor (Comedy).
MUTUAL MASTERPIECE—
The House of a Thousand Scandals
(Four parts—Drama).
MUTUAL WEEKLY—Number
38, 1915 (News).

Friday, September 24, 1915.

AMERICAN—It Was Like This
(Drama).
CUB—The Treasure Book (Com-
edy).
GAUMONT ALL STAR—Busy
Izzy (Two parts—Comedy).

Saturday, September 25, 1915.

BEAUTY—Cats, Cash and a
Cook Book (Comedy).
THANHOUSER—A Disciple of
Nietzsche (Three parts—Drama).

General Program

Monday, September 20, 1915.

BIOGRAPH—Behind the Mask
(Drama).
ESSANAY—The Circular Path
(Special—Three parts—Drama).
GEORGE KLEINE—A Woman's
Mistake (Special—Two parts—
Drama).
KALEM—The Call of the
Dance ("Broadway Favorites"—
Special—Four parts—Drama).
LUBIN—The Silent Accuser
(Drama).
SELIG—The Eternal Feminine
(Special—Two parts—Drama).
SELIG—Hearst-Selig News Pic-
torial No. 75, 1915 (News).
VITAGRAPH—Willie Stayed
Single (Comedy).

Tuesday, September 21, 1915.

BIOGRAPH—And by These
Deeds—(Special—Two parts—
Drama).
ESSANAY—The Call of the Sea
(Special—Two parts—Drama).
KALEM—Double Crossing Mar-
maduke (Comedy).
LUBIN—The Careless Anarchist
(Comedy).
—That Brute (Comedy).
—Monty and the Missionary (Com-
edy).
SELIG—The Range Girl and the
Cowboy (Drama).
VITAGRAPH—Dorothy (Spe-
cial—Two parts—Drama).

Wednesday, September 22, 1915.

EDISON—Cartoons in the Sem-
inary (Comedy).
ESSANAY—The Fable of "The
Throng Train" (Comedy).
KALEM—The Wolf's Prey (Epi-
sode No. 10 of the Mysteries of
the Grand Hotel—Special—Two
parts—Drama).
LUBIN—A Desert Honeymoon
(Special—Three parts—Drama).
VITAGRAPH—Getting Rid of
Aunt Kate (Comedy).

Thursday, September 23, 1915.

BIOGRAPH—A Kentucky Epi-
sode (Drama).
ESSANAY—Snakeville's Hen
Noddy (Comedy).
LUBIN—The Last Rebel (Spe-
cial—Two parts—Drama).
MINA—When Husbands Go to
War (Comedy).
SELIG—Hearst-Selig News Pic-
torial, No. 76, 1915 (News).
VITAGRAPH—The Lesson of
the Narrow Street (Drama).

Friday, September 24, 1915.

BIOGRAPH—An Unseen Enemy
(Drama—Biograph Re-issue No.
16).
EDISON—Her Happiness (Spe-
cial—Three parts—Drama).
ESSANAY—An Unexpected Ro-
mance (Western—Drama).
KALEM—A Daughter's Sacrifice
(Alice Joyce—Re-issue—Dr.).
LUBIN—The Level (Drama).
VITAGRAPH—Back to the
Primitive (Comedy).

Saturday, September 25, 1915.

BIOGRAPH—The Girl Who
Didn't Forget (Drama).
EDISON—When Conscience
Sleeps (Drama).

ESSANAY—Affinities (Special
—Two parts—Drama).
KALEM—A Matter of Seconds
(Episode No. 46 of the "Hazards
of Helen" Railroad Series—
Drama).
LUBIN—Captain Kidd and Ditto
(Comedy).
SELIG—The Auction of Run-
down Ranch (Comedy—Drama).
VITAGRAPH—From Out of the
Big Snows ("Broadway Star
Features"—Special—Three parts—
Drama).

Mutual Daily Releases

(Independent.)

Monday—American, Keystone, Re-
liance.
Tuesday—Beauty, Majestic, Than-
houser.
Wednesday—American, Broncho,
Reliance.
Thursday—Domino, Keystone, Mu-
tual Weekly.
Friday—Kay Bee, Princess, Ameri-
can, Reliance, Thanhouser or Ma-
jestic.
Saturday—Keystone, Reliance,
Royal.
Sunday—Majestic, Komic, Than-
houser.

Licensed Daily Releases

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

Universal Daily Releases

(Independent.)

Monday—Imp, Sterling, Victor.
Tuesday—Big U, Gold Seal, Nestor.
Wednesday—Animated Weekly, Eclair, L-KO.
Thursday—Big U, Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Eclair, L-KO, Rex.

Patents

Recent patents of interest specially reported for the PHOTO-PLAY REVIEW:

No. 1,152,515. Motion picture apparatus. Charles Francis Jenkins, Washington, D. C.

No. 1,152,599. Apparatus for printing positive motion picture films. Herbert O. Carleton, New York, and Erik W. Nelson, New Rochelle, N. Y.

No. 1,152,620. Moving picture screen and process of producing the same. John B. Flogerzi, St. Paul, Minn.

No. 1,152,989. Motion picture device. Philip Jackson Taylor, Cairo, Ill.

No. 1,153,161. Lamp for stereopticons. Harry M. Hill, Kirkwood, Mo.

No. 1,153,163. Picture projecting apparatus. Charles Francis Jenkins, Washington, D. C.

No. 1,153,164. Motion picture apparatus. Charles Francis Jenkins, Washington, D. C.

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The Photo-Play Review

1027 Real Estate Trust Building
Philadelphia, Pa.

We can furnish picture of any Photo-Player

Producing a Picture

(Continued from page 3)

is good; otherwise an elaborate set may be struck before it is discovered—in the laboratory—that a box of bad film has slipped past the examiners, thus rendering the day's work useless.

The make-up of the average character in a picture takes a long time to put on; therefore, in most modern studios arrangements have been made which allows the players to wear their make-up while lunching in the company's own restaurant. The lunch-room, filled with players in every variety of costume and character, furnishes a bizarre sight to the uninitiated.

When one considers all that has to be done to produce a perfect picture it really seems a wonder that more mistakes are not made and that there are so few, comparatively, poor productions made. The work of making a motion picture is far from the easy thing it seems to the fan who views it in a theatre. In this and our previous article we have taken up two of the most important matters relating to producing, but there are still many other matters that demand attention. They will be covered in an article to follow.

Mels Resigns

Edgar Mels, manager of the publicity department of Lubin's, has resigned and will be succeeded by Joseph Farnum.

Mr. Mels came to Lubin's from the Philadelphia Evening Ledger, where, in addition to his other editorial duties, he ran what has generally been considered the most successful photoplay department of any daily paper in the country.

In six months Mr. Mels increased the photoplay advertising in the Evening Ledger from \$43 to \$1400.

Difference of opinion as to the best means of publicity caused him to resign from Lubin's, which firm he leaves, however, on the best of terms.

He has not yet decided on his future activities.

Prominent in Photo-Play World

(Continued from page 14)

Charles Clary, who were both members of the Reliance-Majestic acting force at the time. Others in the picture are Ralph Lewis, George Blaisdell, Charles West, and F. A. Turner—all well known to photoplay fans the world over.

Steve Talbot.

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Advertisers will find this department brings excellent returns, at a small cost. "The Photo-Play Review" is read by the Public, the Exhibitor, and the Manufacturer. Try one of these little ads. Two cents per word, cash with order.

A school of photoplay acting is maintained by the Photo-Play Studios at No. 56 E. Herman Street, Germantown, Philadelphia, where students are given a complete course in the theory and practice of motion picture work. Several months are required to complete the course, at the end of which period students who have shown sufficient ability are given opportunities to appear in feature pictures. Numbers of former students are now employed in picture work. Terms and all information furnished upon application to

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Vol. 2

PHILADELPHIA, OCTOBER 2, 1915

No. 2

Prefers Typewriter to Footlights

By H. H. VAN LOAN

Ruth Marie Purcell, Who Was Recently Pronounced the Most Beautiful Girl In America, Chooses to Remain a Stenographer In Sam Gompers' Office

ALL the world seemed very bright to Ruth Purcell when she awoke one morning and sat up in bed to sip her coffee. It was one of those glorious mornings in spring so many times described in the books she had purchased on the bargain counters in the big department stores.

The world had not entirely aroused itself from its long sleep, and she knew from the quietness without the new day was still quite young. The sun came streaming through the window and fell in generous golden rays across her bed. A robin was perched in the ivy-covered lattice-work a few feet from where she lay, and its little throat was full of song. Truly, this is going to be a happy day, thought the charming girl as she leaped lightly from her bed and pulled down the shade in order to keep the glaring sun off her pillow.

Then she nestled comfortably against her pillow and proceeded to glance over the morning paper. Yes, there it was, right on the front page. The likeness pleased her. No, it did not flatter her—in fact, it hardly told the truth. She could recall times when she had looked better. Sometimes, she half admitted, she might have looked worse. However, the judges had decided she was beautiful—the most beautiful girl in Washington—the nation's capital! And she was chosen from a very large group of very beautiful girls.

For some time Ruth continued to gaze at the photograph of herself. Then she read the story, one of those preparations which were nothing more or less than compilations of flattery. It described her eyes, her hair and her complexion. It stated that her form was willowy and that she moved with grace and ease. There was charm in her every movement. At least, that's what the paper said.

She read until she got tired and by no means finished the story. All stories of beautiful women were the same, she concluded as she let the paper slide to the floor. They always flattered. They were all alike. She admitted to herself she was beautiful. People had told her so. Men had turned to look at her on the street. Boys had stopped their playing to watch her as she passed. She had been awarded the prize for being the most beautiful girl in Washington. Yes, there must be some truth in it.

As she lay there thinking she concluded she was happy. She had often wondered just what she would do if some strange prince



Miss Ruth Purcell

came some day and carried her away in his fairy chariot with winged horses and took her to his castle, away off where strange people lived. She had asked herself this question because she was a girl. Every girl has had her dream days. Why shouldn't she? They were wonderful days. Then she recalled how she had wondered whether all those fairy tales she had read when she was little, came true.

They had come true. And as she lay there and recalled all the incidents which had been crowded into her life during the past twenty-four hours, she was more certain than ever that dreams are sometimes realized.

Now, Ruth Purcell was a poor girl. In fact, it seemed at times as though fate had been a little too harsh to compete with others of her girl friends when it came to handsome frocks and attractive gowns. She had to be satisfied with the clothes which her meager salary permitted. And even then other more important items had to be attended to before she could think of herself, for there was a little family to be supported on the salary which Ruth made.

For once fortune had smiled kindly on the fair creature who now was the talk of Washington. As she lay there she reviewed the events of the past few weeks. She had laughed when H. T. Cowling, chief photographer of the United States reclamation service, suggested sending her photograph to the Washington Times, which was at that time offering as a prize to

the most beautiful girl in the capital a trip to the San Diego and Panama-Pacific Expositions. She had never been interested in contests of any kind.

But Cowling was obdurate, and so, without her knowledge, he sent her photograph to the paper. Thousands of photographs had been submitted and hundreds of photographs were published of attractive girls, ugly girls, pretty girls and beautiful girls. All of them thought they were beautiful. They must have thought so or they wouldn't have sent them.

While the contest was running and all Washington was gossiping about the affair and predicting the winner, Ruth Purcell continued daily at her desk in the building of the American Federation of Labor, where she acted as stenographer to Samuel Gompers, the well-known labor leader. She had never given the contest a thought from the day it was mentioned to her by Cowling.

Imagine her surprise when the Times announced her as the winner, with columns about her. Could it be true? Had the prince finally come at last, with his chariot and winged horses, to carry her to his castle? Yes, it was true. And all Washington was interested in the announcement. She became an object of all eyes and envied by every girl in the city. The announcement increased in interest when the public learned that the girl came from a poor family and had never been outside of Washington in her whole life.

At first Ruth doubted the truth of the story. Could it be possible that she was the most beautiful girl in the nation's most beautiful city—a city which is noted for its feminine as well as natural and architectural beauty?

Then she had looked at the names of those composing the list of judges. There was Mrs. Christian D. Hemmick, prominent in the social, artistic and musical circles in the capital; Paul Bartlett, sculptor; Henri di Sibour, architect; Mme. Ali Kuli Kahn, wife of the Persian charge d'affaires; Miss Hazel Mackaye, sister of Percy Mackaye, the poet-dramatist, and Miss Ruth Jones, society editor of the Washington Times.

Yes, it was true. According to the connoisseurs she was the most envied girl in Washington. Most girls would have run wild with delight after having such an honor

(Continued on Page 5)

"An Enemy to Society"

The Story of the Columbia-Metro Film. Written from the Film

By E. C. WAGNER

IT IS a fact the rich are getting richer and the poor are getting poorer. There should be some means of division whereby the poor would be benefited." This statement came from a young man of twenty-six. He was leaning on the rail of the "New York," which had just left Liverpool the day before. Standing by his side was a man of about fifty-five, perhaps a trifle too well groomed and with sharp eyes that kept continually looking about.

"Wulf," said Stephen Graham, "there is only one way for that to be done, and that way is to take from the one and give to the other." The man addressed laid a cautioning hand upon Stephen's shoulder.

"Sh—not so loud; some one might hear you." This warning was given as a middle-aged man passed by with a very attractive girl on his arm.

"But you see that man?" whispered Wulf. "Well, that is Stephen Janissary, a wealthy grocer. He owns more stores than you have fingers and toes."

Seeing Janissary enter the smoking saloon, Stephen started after him. The grocer had settled himself in a chair for a comfortable hour of reading when Stephen interrupted him and began a conversation. Ordinary topics were discussed for some time, when finally a game of poker was suggested. Cards were brought by the steward and for an hour or more there was silence save for the rustling of the pasteboards as they were shuffled and the low voices of the players making their bets. It seemed that Janissary was the loser, and a heavy one, so that it was no surprise when the game ended to find Stephen fully five thousand dollars to the good.

"Let's take a stroll on deck," suggested Janissary. "I would like to have you meet my ward."

"I would be delighted," replied Stephen.

The lady in question was found bundled up in her deck chair, deeply interested in the pages of a "best seller." Stephen was introduced and left to entertain the young lady.

"Oh, yes," she said, after a few moments of small talk, "I am very much interested in the poor. I am connected with the East Side Missions in New York. I suppose you have heard of them? I am so enthused over my work. You cannot realize what a vast amount of good is done in this way, and there is great need of it."

"I am also interested in the uplift of the poor," said Stephen, quietly.

Just then the steward announced the dinner hour. "My!" said Decima Duress, "I had no idea it was so late." With a final parting salutation she left for the dining saloon, where her guardian awaited her.

Stephen was very thoughtful during the meal, and when finished hurried on deck and waited. Soon Decima appeared with Janissary. Stephen hailed them and soon was again in conversation with the young lady.

"I have thought of what you told me before dinner, and I want to do something myself in this mission and settlement work." He took from his pocket the roll of bills he had won from Janissary in the afternoon and handed the

money to his companion. "Use this, please, for whatever good work you think best, but please do not say anything about it to your guardian."

"Oh, this is grand of you," said Decima, happily. "I shall do as you say, and I hope some day you will be repaid for your kindness."

"I hope so, too," smiled Stephen.

"You must surely come and see me," said Decima, as the tugs pushed the big liner up to the dock. "I shall consider it a great privilege," answered Stephen, politely.

They parted. She went to her home, while he made his way uptown to report to his chief, Van Tromp.

After he reported his success of the lottery swindle (for such was his occupation in France), Van Tromp exclaimed: "Fine, my boy, I am glad to see that our instructions have not been in vain. We will yet even up the wealth in the world so that the poor are benefited."

Van Tromp was an old man and a cripple; as he spoke he chuckled to himself.

But with Stephen Adams it was different. He was undergoing a change. He could not forget the face of Decima Duress. He realized that he was deeply in love, but that his past life was an effectual bar against his asking Decima to marry him.

"Stephen, my boy," exclaimed Van Tromp, "the next work for you will be the Janissary home. I hear that their silverware is of great value."

"No, absolutely no," almost shouted Stephen. "I have been your tool long enough. From now on I am going to live straight. You can look for some one else to do your dirty work."

With this final parting shot he hurried to the door, slammed it, and was gone.

One evening, about a week later, while Stephen was making one of his weekly calls upon Decima, an incident happened which had a great effect upon the lives of this young pair.

"A gentleman by the name of Alderman McKenna wishes to see you, Miss," announced the butler. "He says it is something very important."

Decima excused herself and went into the parlor.

"I hate to disturb you, Miss Duress," said McKenna, very much agitated, "but I am in great trouble and thought maybe you could help me out."

"Be seated," said Decima, "and tell me what the trouble is and perhaps I can help you."

"Well," continued McKenna, "your guardian, Mr. Janissary, wants me to vote for the new franchise for the Suburban Traction Co. They want to run a line down Broad Street and the property owners object. I don't wish to vote for this new franchise, but if I don't vote the way Janissary says, he will use those false indictments against me and that will ruin my chances of re-election. I thought if you could get those indictments for me, he wouldn't have any hold on me and I could vote as the people wished."

"Where does he keep the papers?" asked Decima.

"In his safe," answered McKenna.

"All right," said Decima, "You come back day after tomorrow, say about 5.30, and I will see, in the meantime, whether I can get them or not."

McKenna gone, she hurried back to Stephen and briefly told him what had taken place.

"Mr. McKenna is a thoroughly honest man," said Decima, "and I wouldn't like to see him influenced by my guardian;" then suddenly, "Do you think you could get them for me, Stephen?" she continued, earnestly. "Tomorrow evening is the dance. You will be here, you know. Now while all the interest is centred on gaiety why can't you get those papers from the safe?"

She looked wistfully at him as she spoke. What could a man do when the girl he loved made a request like this?

"I will do the very best I can," he answered seriously.

He made his departure and hurried to his old associates. As he entered the room a look of surprise came over the faces of those within. He stalked over to Van Tromp, seated in his wheel-chair, and said: "I have changed my mind. I will rob the Janissary home tomorrow night."

"All right, my boy," said Van Tromp as he patted Stephen on the arm. Then to himself, "My revenge will come," he muttered, "My revenge will come."

* * *

It was the night of the Janissary ball. The most important people of the town were present.

At the stipulated time Stephen excused himself from Decima, signalled to Van Tromp, who was sitting with his confederates outside. Stephen then proceeded cautiously to the safe, Van Tromp going to the front door of the house and asking for Mr. Janissary.

"Mr. Janissary," said Van Tromp, "there is a man at this moment robbing your safe."

A look of incredulous surprise spread over Janissary's face.

"Impossible," he exclaimed.

"See for yourself," responded Van Tromp, with a gleeful smile.

Janissary left the man standing in the hallway and hurried quietly to his study. Peering through the portieres he saw the back of a man that was stooping over before his safe, intent on forcing the combination. He hastened to the door, passing Van Tromp in the hallway without a word. He stood in the doorway and beckoned to a policeman. The two hurried upstairs. By this time Stephen had the safe open and was looking for the papers, when he was rudely interrupted.

"Officer, arrest that man," said Janissary.

The dancers in the room below became suspicious that something was wrong, so, curiosity getting the best of them, they crowded up the stairs.

Van Tromp strode into the room and up to Janissary's side, saying loud enough so that all could hear: "You have the thief now, haven't you? You don't know who he is, though, do you? I stole him when he was a baby and brought him up to a life of crime. That man is your son!" Pulling a tiny pair of baby shoes from his pocket he dangled them before Janissary's startled gaze.

A flash of anger came into Janissary's eyes as he made an attempt to grasp Van Tromp by the

throat, but the policeman interfered. Then, in place of the anger, came shame. With apologies to his guests, he dismissed them, and in the next breath ordered Stephen released.

"Father, forgive me," pleaded Stephen.

Janissary made no reply.

Decima cuddled to her guardian's side and cooed, "He did it for my sake, Uncle. He had no selfish motive at all, and it wasn't his fault if he was brought up that way."

Janissary glanced at his son. He could see the resemblance to his dead wife. All his shame fled and with deep paternal feeling he held out his arms and sobbed, "My son, my son."

"Father," said Stephen after a moment's embrace, "Decima and I are going to be married soon, and, and I am through being 'An Enemy to Society.'"

Prefers Typewriter to Footlights

(Continued from page 3)

bestowed upon them. But Ruth Purcell was just a little different from most girls.

It was a wonderful morning in June when Ruth Purcell awoke in a handsome suite in the Del Coronado Hotel. The warm California sun was just breaking through her window, spreading a ray of golden hue across her bed. She glanced at the clock. It was early and the traffic in the street below had not begun to stir as yet. All about her was peace and quiet. All about her was beauty. The wonderful, luxuriously decorated room, with its heavy furniture of the Louis XIV period; the highly polished doors and chairs; the delicately stained antique lamp which stood near her bed, caused her to pinch herself a moment to see if she was awake.

All about her was beauty. Great clusters of big red and white roses stood in large vases about the room. A table standing near her bed was covered with violets, carnations and hydrangeas. All had been sent by admirers and each cluster bore the card of the sender, who was unknown to the beauty. For Ruth Purcell was a stranger in the country she was visiting. But all loved her, and many had taken this means of manifesting their appreciation of her presence.

For some time she lay there endeavoring to figure it all out. Then came a knock at the door. It was a bellboy, and he bore a half dozen telegrams from her friends back East and the friends she had made out there in the West. She read them all carefully and a smile of appreciation swept over her countenance as she laid them down with a number of others she had received the night before.

Fate had been rather cruel to her in days gone by, but had been wonderful to her during the past few hours. It had atoned for all it had done. The prince, with his fairy chariot and winged horses, had come at last in reality. It was not a dream. It was not fiction. It was real.

She was now the queen of beauty. A few hours before she had been chosen as the most beautiful girl in America. How wonderful! And she threw her massive black curls about her as she leaned her head against the dainty pillow and proceeded to live the past few days all over again.

What wonders had been spread out before her! Her life during the few days since she had left Washington had been one of luxury. She had traveled in a special train, with service to equal that of nobility. She had seen the glories of the East and Middle West, the beauties of the Rockies, the splendors of the Sierras. Every wish had been satisfied, every desire fulfilled. She had marveled at Pike's Peak, the peculiar natural formations in the Garden of the Gods, the massiveness of the Grand Canyon, the great sandy desert which links California with the East. She had been taken through the wonderful

nessed such an affair. The boxes and galleries were filled with cheering crowds and enthusiastic spectators who had come to see her. When she stepped out upon the floor she received a grand ovation which lasted for several minutes. Then Jack Kerrigan, the idol of every girl's dream, stepped up and took her arm and escorted her around the great hall. She was followed by maids of honor and a host of gallant admirers, all of whom were there to pay homage to her.

These were a few of the thoughts which flitted successively through her brain as she lay there with the



John Barrett, Director-General of the Pan-American Union, Chatting with Miss Purcell

San Fernando valley, where the orange blossoms were in full bloom, and had gazed upon the great palm trees towering up to kiss the sky.

She had visited a wonderful city where men and women play and are happy, where all is mirth and laughter. She had mingled with the great. All this had amused, attracted and interested her, and she had come to believe in the fairy tales she had read when she was a child.

Then came the moment when she was proclaimed the queen of beauty. What a moment it was for Ruth Purcell. The thought that she was queen of beauty and fairer than all else in this wonderful, magical land overwhelmed her. Could it be true? Then she recalled the night before.

She remembered how she wisked away not in a chariot, with winged horses, but in a wonderful limousine car with driver and footman, to a brilliantly illuminated hall. She was received by a multitude as she stepped from her car and there were cheers and applause as she made her way through the throng to the great room which had been set aside for her, with servants to do her bidding.

Then came the ball! The papers had said that never in the history of California had the populace wit-

sun streaming through the windows of her room.

The country was at her feet. No matter which way she looked she saw offers from every one. Here was one from a prominent theatrical producer who offered her thousands to join his company. Beside it lay another from the Universal Film Company, offering her a very tempting contract to become one of its stars. They would provide her with a home out there in the beautiful valley of San Fernando, where the sun shines the entire year and where orange blossoms bloom. Then she smiled as she recalled the many offers from those who would give her gold and all the comforts of life if she would come and share their households with them. One came from a cowboy out in Arizona, who inclosed his picture and promised to surrender his life's savings if she would become his wife. Another was sent by a wealthy miner out in Colorado. He would willingly lay his fortune at her feet if she would consent to be his.

She had answered them all and had given the same reply to each one of them. She would keep them, for they would prove interesting reading when she should reach the age when men would cease to admire her, and today would be but a memory.

The days that followed were days of sweetest happiness for Ruth Purcell. Everything was hers. When she stepped from her hotel she was the centre of all eyes. Her every wish was carried out. It was the fulfilment of her girlish dreams. Thousands of girls envied her and would sacrifice a great deal to occupy her position.

She was taken to the Panama-Pacific Exposition and there was met by the officials, who gave a wonderful dinner in her honor. For three days she was dined and wined in this city of splendor. A millionaire placed his yacht, with its crew and Japanese servants, at her disposal, and she was shished away with the wind over the whipping waves.

The world at that moment was at her feet. No fairy prince could offer more to any fair maiden than had been extended to her. Few maidens have experienced what this queen of beauty did during her short reign. Beauty experts solicited her testimonials; perfumers sought her for the purpose of naming dainty and exquisite sweet-smelling cosmetics in her honor; hair experts, breakfast food manufacturers, bootmakers, gown designers, hat builders—all endeavored to gain her permission for naming their wares after her.

If you happen to enter the office of Samuel Gompers, in the building of the American Federation of Labor, in Washington, most any day you will see a beautiful girl, with dark brown hair and big hazel eyes, seated before a typewriter. If you happened to glance over her shoulder you would probably see that she was writing one of those cold, unsentimental epistles which usually run something like this: "Dear Sir—Yours of the 15th instant at hand and in reply we wish to state"—

That girl is Ruth Purcell, the most beautiful girl in America, who threw aside all those things which the average girl lives for, yearns for, and strives hard to obtain. She chose her typewriter in preference to footlights, films, fame and fortune, and is content to live in the humble apartment out at Twelfth and Q streets, N. W., rather than in a luxurious home with garage and motorcar. She would rather see her name on Uncle Sam's pay-roll than spread all over the billboards and theatre programs.

What caused her to make this decision? Why did she make this choice? These are questions which all Washington is asking. For a single moment she entered the world of luxury and fine living and then withdrew. For an instant she had the dreams of her youth realized. The prince came and whisked her away to his wonderful kingdom and she lived the life of a queen. And then, just as she was considering whether it was all true or if it was but a mere dream, her curiosity was answered by the big host of people who paid her sincere homage and offered her wealth, jewels and a place high up in their kingdom. She refused.

The neighbors who have known Ruth ever since she was a little child in their midst declare that she was always a little different from the other children. She was a godly child, and they tell stories about her faithful adherence to the religious principles with which she had been surrounded all her life, for she has five relatives who are Catholic priests, and, needless to say, she has been brought up under their influence.

She is a devout member of the Catholic Church, and she lives a good and noble life. As an evidence of her devotedness to this doctrine the neighbors will tell you that when she returned from "The World of Luxury" she carried the flowers which had been presented to her upon her arrival at the station to the altar of the Church of the Immaculate Conception.

There are many things which she prizes more than beauty. To emphasize this I will repeat a little interview with her as she was strolling home from the office one day. "Miss Purcell," said I, "many declare you aren't good-looking at all." I said this because I wanted to hear what retort she would make. "Well," she replied, "I'll repeat what the artist told an unappreciative visitor who couldn't see anything beautiful in his picture: 'Don't you wish you could?' was the artist's comment. 'You hold your temper well,' I remarked. 'I hope I always may,' she answered, 'for it is of much more value than beauty.'

"I am a stenographer with the American Federation of Labor and am proud I earn my own living." "Is beauty worth anything in the business world?" I asked.

"Well," she continued thoughtfully, "I don't know that it has ever been a factor in my life. It's comforting to know you are regarded as attractive, but I think it can be a curse as often as a blessing. A beautiful life is more important than a beautiful face and figure. It stacks up higher. It's valued more, too. I've seen some very beautiful people who lived very ugly lives. It is a curse and a big handicap for the business woman who becomes vain of her beauty. The girl who constantly expects homage because of her looks is a pest. She will find plenty of it, but usually comes at a very exorbitant price. Then she becomes unbearable among her associates, men and women."

That expresses clearly the sentiments of the girl who was declared to be the most beautiful girl in America—a girl who, though poor, had the dreams of her childhood realized and was feted from East to West. She was offered everything the average girl desires. Fame and riches were cast at her feet. A life of luxury was offered her, with servants and motorcars. Her name would have appeared in big electric lights across one of the Broadway theatres!

But she turned them all down, for Ruth Purcell is a girl who is different from other girls.

Today she is pounding a typewriter in the office of Uncle Sam in Washington because she chose this humble existence to all others. Why?

Which would you choose?

Andrew Arbuckle Clever Comedian

"I sing a little baritone; I sing a little bass—I also play in pictures," said Andrew Arbuckle, recently, in his dressing room at the Balboa studio, in Long Beach, Cal., when asked for the story of his life.

"Just a minute," interrupted the interviewer; "let's get the end of the yarn, so we can unravel it more easily. Where were you born?"

"Galveston, Texas, 1884," he replied. It seems there were a bunch of boys in the Arbuckle family. Maclyn, of "The Roundup" fame being the oldest. When Andrew saw how easy he made money on the stage he decided to have a try.

Organizing a quartette Andrew booked his outfit over a small vaudeville circuit in the South. Being fat and good-natured he made friends and soon landed an engagement to play a part in a sketch. That settled his fate. Coming to Los Angeles, he hit for the screen, and had no trouble signing up with Lasky, his first appearance being in "The Woman."

After working at several other studios, Andrew Arbuckle made his first and only appearance, so far, with his brother Maclyn in "The Reformed Candidate." The two look so much alike on the screen that people often wonder which is which. Just about this time Balboa was getting ready to put on "A Message from Reno," featuring Ruth Roland.

A fat comedian was needed. It just so happened that Andrew Arbuckle came along the day the cast was being made up, seeking an engagement. H. M. Horkheimer, president and general manager, who had produced the piece originally on the spoken stage, recognized in "Andy" the very type he wanted. The rôle of Hugo Stanley calls for high-class comedy—no slap-stick. Arbuckle did it to perfection, proving himself a splendid foil for Miss Roland. Mr. Arbuckle finds studio work much more to his liking than the stage. "It's easier," he explains. "You know I'm fat and don't want to do any more work than is absolutely necessary. That's one reason why I don't go in for the rough-and-tumble. Then, too, I believe there is more opportunity in genteel comedy. Sooner or later the slap-stick variety must wear out."

Motion Pictures in Public Schools

Professor Albert H. Raub, Associate Superintendent of Public Schools, in a recent interview discussed the merits of motion pictures as a means of teaching geography, stating that while there were great advantages to be derived, on the other hand much expense would be entailed. While in the New York elementary schools provisions have been made for the installation of picture machines by the establishment of booths and in some instances the machines have been bought and already installed, yet the question of expense precludes at the present time the general adoption. Money could be raised for the work by giving exhibitions for which a small charge would be made, but as the local Board of Education has confined such exhibitions to one time during a year, their rulings would have to be changed. To obtain an adequate library it would necessitate a large expenditure for special films, besides the purchase of the machines and their proper maintenance and operation. But then again, on the other hand, the children would obtain such a comprehensive knowledge of geographical matters that the impression would be far more lasting than ever could be obtained by the present book method. It could even be advantageously employed for the perfection of manual training in the higher grammar grades of the schools. There is well-founded belief in these days of great inventions and the scientific reduction of cost that the hopes of the vast number of our foremost educators may be realized in their introduction permanently for the benefit of not only the children today, but their countless successors of future generations.

What a Movie Costs

By R. W. BAREMORE

IT is, of course, impossible to name any stated sum and say "this is what a motion picture costs," for, very naturally, the cost of productions vary. Some may have a high-salaried star, some a large number of specially trained "extras," others expensive "sets," out-of-the-way "locations," or scenes costing a small fortune. It is possible, however, to give facts and figures—regarding various types of pictures which will give a good, general idea as to the money and time spent to produce the photo-plays of today.

For the purpose of comparison, and to give a wide range in costs, data will be given on pictures from two to thirteen reels in length. The figures presented in this article are authentic, they are not inflated and they are as nearly correct as it is possible to give them. In some instances minor costs may not have been included.

Beginning with the most-talked-about picture filmed to date, we find that "The Birth of a Nation" cost, in actual money, about \$300,000 to produce. A considerable part of this sum went to pay the salaries of the stars and the 18,000 people used, to say nothing of the 3,000 horses. Many of the leading players were transported from one "location" to another, some of the scenes being filmed in California and others in South Carolina. This entailed quite a bit of expense, while the cost of building special scenery amounted to a goodly sum. For instance, the reproduction of Ford's Theatre, for the scene in which Lincoln is murdered, used up quite nicely the sum of \$5,000. D. W. Griffith, the producer, spent, in addition to the money, eight months of time, working day and night, to produce his masterpiece of thirteen reels.

"Cabiria," produced by the Italia Film Company, cost in round figures, \$250,000 before it was in shape for public presentation. One of the largest items of expense was due to the fact that the company visited no less than seven different countries to make various scenes. A total of five thousand people were used in "Cabiria" and the producers worked two and one-half years before the twelve reels were actually completed.

The Kalem Company produced a picture called, "From the Manger to the Cross," which in cost possibly exceeds that of any other photo-play ever made. It took eight months to produce. A company of forty players was sent abroad under the direction of Sid Olcott, and most of the scenes were taken in the exact locations made famous by Biblical history. Specialists in all lines of the motion picture art also went abroad in advance of the company, to study and reproduce costumes, furniture, etc. Thousands of "extras" were employed, not to mention droves of sheep and caravans of camels. It is safe to say that the amount expended on this production did not fall much below the sum of \$350,000.

"The Valet," in which Raymond Hitchcock, Mabel Normand, Fred Mace and Mack Sennett appear, took about six weeks to make and cost about \$20,000. Although it is only a three-reel comedy, the salary list was a very big item. Hitchcock received more for his work than an ordinary three-reeler would cost to produce and the expenditure was greatly boosted owing to the salary of the three other

stars. Compare this with the cost of producing "A Rascal's Wolfish Ways," in two reels, in which no high-salaried players took part. It took five weeks to make and the total cost was about \$7,000. Both pictures were directed by Mack Sennett, of the Keystone Company.

Cyril Maud received \$200 per hour for his work in the Bosworth production of "Peer Gynt," thus making the money outlay very heavy. Also there were 100 "extras" used in this picture, the company was transported from the Catalina Islands to the California desert and very expensive scenery had to be built. This same company's production of "Hypocrites" took six weeks to make and employed the services of over 600 "extras." Its cost ran well into the thousands.

"Tribby," the first picture to be produced by the Equitable Company, cost about \$75,000. High-salaried players were featured, both Wilton Lackaye and Clara Kimball Young receiving large amounts for their services. In this picture 600 trained "extras" were used in the theatre scene. It took sixteen weeks' time to produce, ten of which were spent in actual work before the camera and in rehearsals.

Many different items of expense enter into the cost of a motion picture production. In addition to the matter of high-salaried players, one might mention such things as the following: For "The Hazards of Helen" series the Kalem people leased the entire side line of a Western railroad by the day. The Morosco Company engaged Maud Allen, the famous dancer, to appear in one of their pictures. The Vitagraph Company wrecked two locomotives in "The Juggernaut." Any number of companies have destroyed real houses, real boats and real automobiles in their untiring efforts to secure realism.

It is fairly safe to say that an average picture, in which no high-salaried artists are used and which has no unusual item of expense costs about \$3,000 per reel to make. There have probably been many produced for less, plainly showing it in the finished film. But the time when the four bare walls of a studio can be used for all interior "sets" has long since passed. The "fans" demand realism and to produce realistic pictures costs money.

Endorses Editorial

William N. Selig, president of the Selig Polyscope Company, endorsed the editorial in last week's Photo-Play Review when he made a statement asserting that it was true that a new style of comedy is essential to motion pictures. "There have been a super-abundance of so-called 'slap-stick,' with doubtful falls, chases, unfortunate paperhangers and all the rest, and audiences very frequently sigh instead of laugh when they visit the motion pictures in this day and age. Nevertheless, the name 'comedy' will always bring increased receipts for the exhibitor, because audiences go to the theatre hoping they will be agreeably surprised and that a laugh or two will be forthcoming in thousands of feet of presumed comedy."

"Exhibitors are urging good comedy, and justly so. Real comedy means increased box office receipts and pleased patrons. Both are devoutly to be wished."

Mr. Selig, who set the pace in motion-picture serials with "The Adventures of Kathlyn," believes he has something equally as good in the picture-play comedy line. In fact, he has so much faith in the idea and the stories of "The Chronicles of Bloom Centre," that he spent a great deal of money in selecting a cast of character people, in erecting a rural village "Bloom Centre," near Los Angeles, and in engaging directors with reputations for fun-making ideas.

The Lady On The Cover

MISS LILLIAN LORRAINE, the star in the latest Pathe-Balboa serial, "Neal of the Navy," was born in San Francisco, in 1892. Like a number of others of the popular stage favorites of the day, she made her debut before the footlights at a very early age, playing "Eva" in "Uncle Tom's Cabin" when she was only four years ago. Subsequently she took a child's part with a stock company at the old Central Theatre while attending the public schools. At the age of fourteen she left San Francisco for New York, just three months before the big earthquake. She obtained a small part in a musical comedy under Richard Golden, almost immediately on her arrival. Her next engagement was with Eddie Foy in "The Orchid," half time in chorus and half doing a small part. Because of her striking personality Mr. Foy soon took her out of the chorus and gave her a song. The impression she made resulted in her being given an engagement in "The Great White Way," with Blanche Ring and Jeff De Angeles. Her first real chance came when she was engaged by Florence Ziegfeld to appear in support of Anna Held in "Miss Innocence." The next year saw a further advance in that she was featured in the "1909 Follies" with Nora Bayes and Jack Norworth. She remained with the "Follies" for the next three years,

being starred in the "Follies of 1912" when Nora Bayes dropped out.

She became the sensation and favorite of Broadway in a remarkably short time. She broke into vaudeville with a six months' engagement over the U. B. O. eastern time as a headline feature in a single singing act with original songs. In 1914 she was featured in the big "Whirl of the World" cast, an all-the-season New York success. She was filling another U. B. O. vaudeville engagement when approached by H. M. Horkheimer, of Balboa, who induced her to appear in pictures for the first time in "Neal of the Navy," which he was about to put on for Pathe. Previously she had turned down many flattering offers from film manufacturers.

Miss Lorraine still preserves her fondness for musical comedy and expects to appear in New York in a big production this fall. She has been frequently offered stellar parts in drama and hopes eventually to be seen therein. Her screen work indicates a splendid fitness for this line of dramatic endeavor. Miss Lorraine is especially well known in New York, for, like most of the great favorites of the stage, she has been kept there steadily. Her beauty, the way she wears her clothes, and her genuine talent will undoubtedly make her a big favorite on the screen.

THE PHOTO-PLAY REVIEW

HORACE J. GARDNER, Editor

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TO THE
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Vol. 2

PHILADELPHIA, OCTOBER, 2, 1915

No. 2

Editorial Comment

The move made by the Philadelphia Exhibitors' Association to protect prospective photoplay theatre proprietors from the wiles of tricky real estate bargainers which infest all large communities, is as commendable as it is timely. There are few enterprises which demand that the owner possess an inherent fitness more than speculation in motion picture real estate. The Association has established a bureau of information, which will impart details to the inexperienced whose inclinations are bending movie-ward. Since there are so many failures among beginners, it is well that the interests of those who invest is looked after. The organized exhibitors will prepare a list of questionable motion picture properties and give necessary advice concerning the condition of others. In taking this step the Philadelphia exhibitors are not only protecting unsuspecting men, but they are at the same time protecting legitimate exhibitors against detrimental competition.

* * * * *

According to opinions handed down by renowned advertising directors, one of the most formidable methods of advertising in existence at the present time is slide publicity. The exhibitor who inserts ad. slides preceding performances is not only gaining for himself a comfortable remuneration, but he is giving the merchant one of the best advertising mediums that is conceivable. When a notice is placed in a newspaper the chances that fifty per cent. of the patrons of the news sheet will see the ad. is a meagre one indeed; on the other hand, the slides which are shown before the regular program are perused in detail by appreciative audiences.

Those who are familiar with the motion picture business can readily understand how this publication feels safe to make the assertion that its advertisements receive as much publicity as slide patrons—and in a similar manner. "The Photo-Play Review" is a magazine rich in clean material of interest to all connected with the titanic art. For this reason all who attend the motion picture theatres are interested in this weekly. When the reader has conceded that the two best methods of advertising are slides and "The Photo-Play Review," the query as to which surpasses the other in value naturally presents itself.

Through this magazine your advertisement reaches at least 20,000 of the foremost fans, exhibitors and manufacturers. Since the readers are interested in motion pictures, it is reasonable to state that the advertisements are as carefully read as they are when presented on the screen. To determine the superiority of "The Photo-Play Review" over the excellent slide scheme one is obliged to remember the fact that our magazine represents something that is substantial and solid, while the other method permits the notice to be flashed on for a few seconds and then disappear.

Both methods are admirable, but the advertiser who is after results can discover that "The Photo-Play Review" stands alone as the most profitable advertising medium by extending to it an opportunity to prove its value.



**"Chicago Tribune's" War Pictures. Eastern Film Corporation to Produce.
Myrtle Stedman Still With Morosco. Knickerbocker Opens.**

The motion pictures taken by E. F. Weigle, of The Chicago Tribune, and called "The German Side of the War," are being exhibited at the 44th Street Theatre. On the opening day eight performances were given, with a crowded house at every showing, in fact a total of 12,000 people saw the pictures the first day shown. Ticket speculators reaped a harvest, some of them even going so far as to sell soda checks to the foreigners that could not speak or read English. These checks sold as high as one dollar in some instances and it took the police reserves to break up the crowd of angry men and women who had been swindled. The pictures are wonderful; they show war as it really is, the great power of the German army, the wounded soldiers and the tearing up of the whole landscape by the heavy guns of the contending armies. "The German Side of the War" are without doubt the greatest war pictures ever filmed and the daring photographer deserves great credit for his excellent work.

* * *

A few weeks ago we ran a notice on this page relative to the Eastern Film Corporation, of Providence. The statements made were not exactly correct. We said that this company had been formed to place on the market a program of pictures made by various companies. This is not so, for the Eastern Film Corporation are to manufacture motion pictures themselves. They already have engaged a large company and their studio at Providence, just completed, is one of the largest and finest in the country. The latest star to be engaged by this company is the noted aviator, Jack Magie, who made a flight at Oakland Beach, R. I., a few days ago with Wilfred Clark, the leading comedian of the Eastern forces. This scene will appear in one of the first releases of this company.

* * *

After a week at the plant of the Centaur Film Company, in Bayonne, N. J., spent in supervising the cutting of the negative and assembling of "The Protest," Jay Hunt has returned to David Horsley's studios in Los Angeles to take up the work of directing the second of Mr. Horsley's three-reel releases for the Mutual program. Mr. Hunt's trip is probably the first ever made from coast to coast for the purpose of cutting and assembling a negative. It was prompted by Mr. Horsley's desire to have a perfect picture.

* * *

The Triangle Company opened the Knickerbocker Theatre last Thursday evening and if the first few days' business is any criterion this new enterprise will be a huge success. The opening bill included

Dustin Farnum in "The Iron Strain," directed by Thomas Ince; Raymond Hitchcock, in "The Valet," directed by Mack Sennet, and Douglas Fairbanks, in "The Lamb," directed by D. W. Griffith. The interior of the Knickerbocker has been tastefully decorated and many new improvements have been installed for the showing of "better pictures."

* * *

The original photo-play by George Scarborough, author of "The Lure" and other successful plays, in which Ethel Barrymore is being starred by the Rolfe Photo-plays Company for release on the Metro program, is to be called "The Final Judgment," instead of the original title of "Her Honor." The screen version of the Scarborough play has been undergoing production for several weeks and has just been completed. "The Final Judgment" is one of the most elaborate pictures ever done by the Rolfe people and was produced under the direction of Edwin Carewe.

* * *

While taking scenes on a private yacht off the California coast for "The Yankee Girl," Blanche Ring's picture being produced by Oliver Morosco, the periscope of a submarine was sighted about a thousand yards away, rapidly bearing down on the defenseless pleasure craft. Under normal conditions the players might have contented themselves, but it was with vast relief that Miss Ring and her associates found it was one of the new United States submarine fleet which has its base at San Pedro, going through practice maneuvers.

* * *

Charles Capellani one of the leading members of the Comedie Francaise Paris Stock Company, a brother of Director Capellani, of the World Film forces, has just arrived in this country. M. Capellani is to be associated with the French Theatre in this city during the coming season. He appeared in the French version of "Kismet," playing the part of Hajj, the beggar, which was done in this country by Otis Skinner.

* * *

The Fox Film Corporation are now showing their pictures, in advance of the regular release date, the first three days of each week at the Academy of Music. Starting last week they will present their new policy of "one a week" in this way, giving both exhibitors and reviewers a chance to view their films before being presented in other theatres.

* * *

An addition to the many movie concerns is the Exclusive Features Company, with offices at 71 West 23d Street. They will release pictures of a high-grade character which will be rented through their

own offices. Joseph M. Goldstein, a former exhibitor and a well-known personality in Filmdom, is the head of the new concern. He has surrounded himself with a number of capable people.

* * *

The Picture Playhouse Film Co. announce the completion of their feature picture, "The Pearl of the Antilles." The scenes are laid in Jamaica and they are very picturesque. One of the "thrills" in this film is a fight on the brink of a waterfall. The release date has not been announced as yet, but it will probably be around the first of this month. It is in five parts, featuring Tom Terriss, Lionel Pape and Tessie de Cardova.

* * *

Maurice Tourneur is at work filming "The Butterfly on the Wheel" for the World Company. Heading the cast is that notable actor, Holbrook Blinn. Mr. Blinn has already proved himself one of the best of screen players, as his performances in "The Boss," "The Ivory Snuff-Box" and "The Family Cupboard" attest. Vivian Martin will play the feminine lead and both John Hines and June Elvidge will have important roles.

* * *

Bosworth, Inc., have just released a very novel and entertaining picture. It is the latest Elsie Janis feature, called "Twice Ever Thus," and is fully reviewed on another page of this issue. The story of the play carries us from prehistoric times to the present day. It has some really fine "locations" and is one of the most interesting pictures turned out by this company. Miss Janis wrote the piece besides playing the leading part.

* * *

So far as we are able to find out, from reliable sources, Anita Stewart and Ralph Ince have not left the Vitagraph Company, nor is it their intention to do so. Many reports have been current regarding this matter, but it seems assured that the little leading lady and her capable director will continue to produce the excellent Vita pictures.

* * *

Many trade papers and other publications printed the announcement very recently that Myrtle Stedman had left the Morosco Company to join another film concern on the coast. This is decidedly not so. Miss Stedman is under a long time contract to the Morosco people and will remain with them indefinitely. In response to a telegram to the coast these facts were stated in the reply and they may be considered as authentic in every way. Miss Stedman was very greatly annoyed by the report and she, personally, wants it understood that she has no idea of severing her present connections.



"Yes, I love flowers, especially roses," declares the fair Marguerite



Marguerite and Mother Courtot spend a few hours in the auto every day, if only to drive to the studio



"So many letters come to a Movie actress that it is hard to answer them, but just loads of fun to read them"



"A little exercise," says Mother Courtot. So Marguerite immediately 'gets busy'



One of the most beautiful girls in pictures



"Now 'Spike,' you must beg for it," insists Marguerite. 'Spike,' however, seems indifferent. Mere man wouldn't be.



"Spike" (that being the dog) simply won't pose for his picture

A Picturized Interview
with Marguerite Courtot,
Kalem Co.

Photographed especially for
The Photo-Play Review



"Oh yes, we keep chickens, and I just adore feeding them."

STUDIO GOSSIP

Marc MacDermott, Edison, has just returned from a vacation in the Catskill Mountains—the first in three years of a busy life—with an adventure to rival motion pictures. With two friends, one starless night, he had walked into the woods, when around the bend of a road there whirled a big automobile with dazzling headlights filled with four men who lost no time in pointing rifles into the wayfarers' faces, with a gruff "Come over here" and "Who're you?" Puzzled, yet firmly believing it a hold-up, the two men told that they were from the "Inn." "I know you—saw you in pictures," abruptly assured one of the riders, as he got the light on MacDermott's well-known face. Somewhat eased, but nerves stirred by the steady friendship of the rifles' end, Marc could stand the tension no longer and asked, "What's all this?" "There's been a bad robbery down the road, and we're after 'em. You had better get in the machine or some of the others might pop you with their rifles in the darkness." And so, over the rough, dark roads Marc and his friends had to ride, to save their skins, until three o'clock in the morning, letting out many an aside as to what they thought.

Mayme Kelso, who won fame on the speaking stage by her cleverly aimed impersonation of Mrs. Jackson Gouraud, in a Broadway revue, and who is still well remembered as the aunt in the "Mutual Girl" series, is wearing her arm in a sling from an injury received in a fall while rehearsing a scene in "One Million Dollars," a coming Rolfe-Metro feature, in which William Faversham is starred.

Miss Kelso plays Countess Hine D'Este, an American girl who married for money and is poisoned by her husband. John W. Noble, the director, elected that she should not die quietly but should do a headlong fall down a flight of stairs. Miss Kelso's first rehearsal nearly put her out of commission, but she delayed the bandages till she could rehearse again and take the scene.

Harry Mestayer is being featured in "The Bridge of Time," being produced by Frank Beal as a Selig Pictureplay. In this pictureplay of the Elizabethan period such artists as Eugenie Besserer, Guy Oliver and others are seen in Mr. Mestayer's support.

Spiders and bugs don't scare Marguerite Courtot a bit! The beautiful Kalem star demonstrated this fact while taking part in "The Pretender," one of Kalem's four-act "Broadway Favorites" productions. Since the majority of the scenes in this story are laid out in the country, the Kalem players spent two weeks on a farm. Spiders, ugly-looking caterpillars and other bugs, which so frequently seem to delight in throwing fright into the feminine mind, were plentiful—but Miss Courtot never blanched a bit—not even when a great big spider made his home in her shoe.

It's a little dangerous to pass the cue on Pat O'Malley at the wrong time. For he does all sorts of things with cues when they get out of joint. In the feature, "What Happened on the Barbuda," Edison, one of the crew of the ship, is supposed to knock him out with a hammer. The cue hammer not alone got premature, but also unduly heavy, which, with the excitement of the kind of a "fight" that Pat O'Malley puts into motion pictures, got Pat's blood up and he swung out right and left with vigorous vim. The first thrust caught an "extra" on the jaw and left him gazing heavenward and the second knocked two gold teeth out of the mouth of another. Then Director Langdon West called time, in time to save the lives of the rest of them. Pat carried a bump on the head for a week afterward, but it was a fight with a capital "F," sure, for sure!

Poor Bud Duncan is nursing a bump, located on the top of his head, which is almost as large as an egg. Said bump was caused when the diminutive Kalem comedian tumbled off the roof of a two-story cottage during the filming of a scene in "Whitewashing William," a forthcoming Kalem comedy. Fortunately, however, the blow on the head was attended by no serious results.

Edgar Jones unwittingly mixed New York's East Side with Parisian atmosphere during the staging of a big scene when he was producing "An Enemy to Society," a coming Columbia-Metro feature, with Hamilton Revelle and Lois Meredith in the stellar roles. Mr. Jones was directing a scene showing a gay house party at a chateau near Paris. During the action favors were distributed among the guests in the way of grotesquely shaped paper hats. The guests opened the hats up and donned them when the scene was being taken. Not until then did Mr. Jones discover that about half the hats bore the motto "Ish Ga Bibble," which is far from Parisian, in large, bold letters. It was necessary to take the scene over again while the gay crowd perspired in the heat of the lights.

Carlton King, Edison, has a menagerie all his own. Carlton dabbles in elephants. He practiced so well in directing them that they are known to remain rooted to the spot wherever he places them the night before, without moving so much as one foot. The collection, of course, is of iron and china.

Ethel Teare declares that, while she doesn't mind water at all, she does not think much of swimming in heavy attire. While taking part in "Whitewashing William," Miss Teare was required to leap into a stream, fully dressed. Although a good swimmer, the Kalem comedienne was dragged down by her clothes and was only pulled ashore after she had swallowed (so she says) the stream almost dry.

Between his feature productions at the Victor-Universal Studio Harry Myers is "amusing" himself writing and producing a couple of comedies, "Father's Child" and "Baby's Two Toofs." Not content with working as author and director, he is acting in them as well. But his pride lies in the novel effects and sets he has devised, and the unique style of decoration carried out in the bungalow exteriors and interiors. Alice might think herself in Wonderland, or the Campbell Kids on a soup spree, if either stood in front of the palings of the house, with the curiously decorated mail box, gate latch, etc.—all calculated to delight the baby whose slaves—otherwise Rosemary Theby and Harry Myers—occupy the bungalow.

Craufurd Kent is the star of the legitimate stage who is featured in Kalem's four-act comedy drama, "The Pretenders." Prior to turning his back upon the footlights, Mr. Kent appeared in such notable Broadway successes as "The Pink Lady," at the New Amsterdam Theatre; "Adele," Longacre Theatre; "Our Miss Gibbs," Knickerbocker Theatre; "My Little Friend," New Amsterdam Theatre, etc. "The Pretenders" is one of Kalem's "Broadway Favorites" productions.

Historic San Marcos Pass is to be used as a setting for a Beauty comedy. Director Archer McMackin and his comedy company, headed by Frank Borzage, has gone into the Santa Ynez country from which they will emerge with a complete laugh-filled story. The comedy will be called "The Tourists," and as the title implies, will deal with the mishaps of a party of tourists in a strange land seeing the sights in a Ford automobile. The grades in the Santa Ynez valley are exceptionally steep and the roads very bad, so the fun Director McMackin will get out of the comedy mishaps are easily imagined.

The photo-player's life, although a hard one, has its pleasant side. While less fortunate people sweltered during the recent hot wave, the Kalem players who were at work in "The Pretenders," a four-act "Broadway Favorites" production, were enjoying the cool breezes of the hills many miles from the city. The two leading members of the cast were Craufurd Kent, a famous Broadway star, and dainty little Marguerite Courtot.

"Red Liquor" is frequently productive of strange mental freaks, as at least one old mountaineer down Pocano way can testify. This particular man of the mountains had evidently been imbibing freely when he reined in his bony steed to watch the photographing of some scenes in "The Stork's Nest," a coming Columbia-Rolfe feature picture in which Mary Miles Minter is starred, which were being taken at the Delaware Water Gap.

Now Miss Minter is not yet sixteen and has a sister but little older who resembles her markedly. The old fellow first saw the sister and looked her over. Then, as he was driving away Mary Miles Minter darted from behind a tree in a frolicsome scene in the picture. "Giddap," said the old fellow. "If this liquor is going to make this gal so purty and then make her look like two gals to me, its time I swore off."

(Continued on page 18)

Reviews of the Week's Film Releases

"VOICES FROM THE PAST"

By Shannon Fife

A Lubin Drama—Released Thursday, September 30th, 1915.

John Pemberton.....	William Cohill
Elsie, his ward.....	Lillie Leslie
Elsie, a child of three.....	Dorothy De Wolff
Alice.....	Lillie Leslie
George Trent.....	Joseph S. Smiley
Anna.....	Mrs. A. Terry
Henry Craig.....	John Smiley
William Bunbar.....	William H. Turner



The customary good taste and artistic foresight are discernible throughout this production, as are invariably shown in the settings of the great majority of the Lubin productions. The sequence of events follow in logical and clear connection, portraying a drama of strong heart interest. William Cohill as "patient, loving John Pemberton" impresses the spectator with his strong characteristics, naturally and unobtrusively shown on the screen. Miss Lillie Leslie probably never appeared better and her acting as the ward made the writer's mind revert to a similar condition known in real life that made the contrast striking in its reality. As Alice, the mother, she does not make manifest that spirit of determination and independent action which is made later when Craig is done to death in self-defense. Contrary to the Scriptural injunction, "Honor thy father and thy mother that thy days may be long upon the land that thy Lord and God giveth thee," in doing her father's wish and bidding by marrying the unwelcome suitor, Craig, Alice did not enjoy a long life. In this connection it appears rather unnatural for a father to place his offspring in the bondage of undesirable wedlock, but right here is brought out the beautiful submission of a beloved daughter to parental discipline which cannot help but impress the spectator. Here again the daughter Elsie exhibits a rather docile trait of character inherited from her mother by marrying John Pemberton, a man many years her senior, for it appears that on reading of her mother's life story she was influenced more by compassion than love in marrying John. Mr. Joseph W. Smiley as George Trent, and Mr. John Smiley as Henry Craig appeared at their best and with consummate skill enacted the roles of the "evil shadow" and detestable husband, respectively. The burning desire for possession in John's heart was but

fanned into a consuming flame when he realized that Alice was beyond being his own, and it grew apace with unquenchable desire as he saw the daughter year by year gradually developing those identical charms of manner and grace of looks which he had been denied in the mother. In such a story of strong climax and intense expression, a clear portrayal on the screen is of the greatest importance for the spectator to visualize and readily comprehend the machinations of the human mind. One cannot help but be impressed with what was seen, and it leaves indelibly fixed in his mind that which he has seen portrayed by expression what words would utterly fail to tell. The life of Alice was one of sad events, marked by a patient submission not often met with in the hurly-burly of actual existence. Here acting assumes a high plane of professional effort which was admirably executed by Miss Leslie in the role of first Alice, the mother, and then Elsie, the daughter.

Miss Dorothy DeWolff in the charming role of Elsie, a child of three, enacted the part with all the professional skill for which she is justly famous, and her study of child life justifies the assertion that possibly no part of the play brought forth greater applause. It is a part that is not adapted to every one seeking to convey how a child actually "does things," and a minute study of the countless minor details of mannerisms attendant to child life must be consistently studied and practiced. To the parent in the audience it is natural acting, because familiar, which is the highest tribute that can be paid for her splendid work as Elsie, the child of three, an actual, real child. Minor roles were also played with that spirit of thorough co-operation and evident enjoyment without which no play can be a merited success. In other words, Mr. Cohill and Miss Leslie were ably supported by the entire

cast, which, like good wine, adds but perfected enjoyment to a relished menu. W. B. McC.

"The Explorer"

Lasky. Five Parts. Director, George Melford.

Alec McKenzie, the Explorer, Lou Tellegen
George Allerton Tom Forman
Lucy Allerton (His Sister), Dorothy Davenport
Dr. Adamson James Neill
McInnery B. B. Carpenter
Another Lasky success was the feature showing at the Strand Theatre last week. It deals with the life in the jungle in Central Africa. It is a story of adventure and one that will appeal to those wanting excitement. Lou Tellegen and Dorothy Davenport are fine and Tom Forman registers a sure hit as the scapegoat brother. The photography and directing are both up to the Lasky standard. I would advise you to see this picture at your first opportunity and follow the adventures of the "Explorer."

"T Was Ever Thus"

Bosworth, Inc. Written by and featuring Miss Elsie Janis.

Lithesome.....
Prudence Alden.....
Marian Gordon.....
Miss Elsie Janis
Hard Muscle.....
Col. Warren.....
John Rogers.....
Hobart Bosworth
Long Biceps.....
Frank Warren.....
Jack Rogers.....
Owen Moore
Joysome.....
Betty Judkins.....
Chorus Girl.....
Myrtle Stedman

A story of love and romance, starting with the cave man and ending with the present day. A love story that will appeal to both old and young alike. Better photography and directing could not be asked for. Miss Janis in the title role was very pleasing and she was ably supported by those popular photo-players, Owen Moore and Hobart Bosworth. I am sure that this picture will please you, so take it in at your first opportunity. If you think for one instant that romance is dead and that Dan Cupid is not so powerful as of old, then see this picture and you will agree with me that it was ever thus and always will be.

"The Little Mademoiselle"

Shubert-World Film Feature. Directed by Oscar Eagle.

Lili Bravalle Vivian Martin
Jim Pemberton Arthur Ashley
Pemberton, Sr. E. M. Kimball
Henry Bravalle Mario Majeroni
Gabrielle Lila Chester

A story of comedy and pathos that will appeal to all. The story deals with the adventures of a little French girl in America, who can speak no English. The direction and photography are both up to the World standard. Vivian Martin, in the leading role, is exceptionally well cast and she is supported by a strong company. If you would like to know how it feels to be in a strange country, unable to speak or understand their language, then see this picture and follow the adventures of "The Little Mademoiselle."

(Continued on page 17)

Prominent in Photo-Play World

PHOTO-PLAY scenario editors may come, and "ditto" may go—and they have done just that ever since the profession was created—which is one reason why Old Kid Fame seldom builds his nest in a wreath and settles permanently on a script editor's brow. The flitting from one film company to another, with the period of "looking about a bit," which is usual in between flits, is not conducive to restful residence upon the brow of the fitting ones. Therefore the thussness. But, as usual, there has been an exception to prove the rule. Mac is it. A glance at the accompanying photograph shows a cranium bereft of much of its native foliage. As the photograph and cranium are Lawrence S. McCloskey's, who never flitted, it follows that fame and the laurel wreath nest have settled on his brow long enough to wear away much of its original covering.

The Lubin Film Manufacturing Company has never had but three script editors. The first two, E. W. Sargent and Lillian M. Rubenstein were very fair "flitters." The last was McCloskey, who held down the job from the time Lillian M. departed until almost now—a matter of several years—longer, we venture to assert, than any other editor has ever been in one job since editors began to be. The date and place of Mr. McCloskey's birth are shrouded in mystery. At an early age, however, he began newspaper work on Philadelphia papers, tackling the advertising end of the game with increasing success as time went on. When motion pictures were very young he fell for the "earn \$1000.00 a week—no experience necessary—write photo-plays" idea, but instead of taking a correspondence school course he wrote a few in his own wilful way and submitted them to Lubin. That his way was not so bad is proven by the fact that he was soon invited to come out to the studio and help the editor. Shortly afterward the editor went away from there and Mac was given the position. With brains and a system of his own, he made it a practice to read every scenario that came in—and they came in at the rate of hundreds per day—himself. Whenever he came across one that showed talent or promise of the slightest, he made it a point to get into personal touch with the writer and with suggestion and encouragement urge forth the best efforts to the end that he developed good writers, who, when perfect and turning out good stories regularly, stuck to Lubin.

McCloskey was notably successful in gathering about him a bunch of good writers, and from these he formed the famous Lubin script department, which included Emmett Campbell Hall, Norbert Lusk, Clay M. Greene, Harry Chandler, Shannon Fife, Adrian Gil-Spear and George W. Terwilliger. Apart from those, he has developed more promising writers than any editor in filmdom. His pupils number thousands and are scattered throughout the world. Their success is due to the interest shown and advice given by Editor McCloskey in returning their early submissions and in writing them of favorable con-



Lawrence S. McCloskey

sideration accorded other stories built up with his help. He was the author of a majority of the plays screened by Arthur Johnson and wrote many of his most famous comedy successes. He also wrote "The Drug Terror," which was produced in five or six reels a couple of years ago. It is related of that film, which was a remarkable success eventually, that it almost lost the author his job. As the story goes, Mr. Lubin knew little about its production until it was finished and with some of his lieutenants he came into the studio projection room one night to see it on the screen before it was taken over to New York for the verdict of the National Board of Censors. During the opening scenes "Pop" Lubin showed a restlessness, and as the horrors of the drug fiends' lives were portrayed in detail, he became furious and rising in his seat demanded the name of the author. Being told that Mac had written it, he emptied not only vials, but demijohns of wrath upon the editor's head, declaring the picture would never get past the censors and was altogether too "seamy" anyway to carry the Lubin name—which stood for all that was good and pure. When the storm abated somewhat Mr. McCloskey suggested mildly that he was sorry, and it might be a good idea to present the film to Mrs. Vanderbilt, as it was useless for commercial purposes, and she was noted for her propaganda for the suppression of vice, etc.

"Do anything you like with it." "Pop," Lubin roared, "But I will not have the name of Lubin connected with it."

So the "Drug Terror" was taken over to New York and shown Mrs. Vanderbilt and a select gathering of her associates interested in problems of criminal redemption. To the amazement of all except its author, they pronounced it a masterpiece and issued a signed certificate of approval which "Okayed" the picture as a work of art and an instrument of great good in the field of criminology, as well as a superlative moral lesson. Still, with "Pop" Lubin's harsh words in mind, his representatives sold the prints to a States Rights corporation and it was released without the Liberty Bell or any marks attached which would show where or by whom it had been made. The production's remark-

able success throughout the country is well remembered, and it is even now recalled by those "in the know" how Mr. Lubin called his editor and studio folk around him later and asked peevishly why the Lubin trade-mark was not shown on "this drug fiend picture that is making such a hit" and "can't it be inserted so we get some credit for such a great picture as we have made!"

Incidentally, McCloskey was thereafter regarded as a genius and free from rebuke or interference from any of the Lubin chiefs. "The Ring-Tailed Rhinoceros," which is just released in six parts featuring Raymond Hitchcock, was also written by Lawrence S. Recently when changes were made in the conduct of the Lubin studio, his staff of writers was broken up and shortly afterwards Mac left for New York. He is now attached to the World Film Corporation, doing adaptations for Barry O'Neil and submitting and selling original stuff, the latter at an addition to his salary as well. So although not a "flitter," as we stated in the beginning, his first move, while not detracting from his fame at all, more than doubled his income.

As to personal peccadilloes, Mac has a Ford car and two fine children, whose lives he trusts in the Ford. The kids, Jack and Brooks, have both played in pictures with success, Brooks in particular having been the star of the old Lubin kid troupe which was the forerunner of all film-kiddo-companies. He (not Brooks) likes Jack Rose cocktails, but is very conservative when with friends who are ambitious toward creating a famine in Jack-roses. He wears a winning smile always, but weeps at Chaplin comedies, lives in a suburb of Philadelphia and goes to work every day in New York—thanks to Henry Ford.

Steve Talbot

Censorship Takes Advantage of the Art of Cinematography

Stop a Stage Play and Management Goes to Court to Protect Investment

Moving pictures have become a sort of Patsy Bolivar of the amusement business. Stop a stage play and the management takes it into court to protect an investment of several thousand dollars, but it is almost impossible for the maker of pictures to protect his product at a hundred varying points. He does not fight back and the reformer seeking an outlet for his activities or the fakir looking for an easy berth feels safe in attacking the pictures, knowing with the rapid changes of bill the local house manager cannot bring an issue on any one subject. Now and then an issue has been made on some feature film, but the bulk of the business is too transient to be made an issue and the broader subject of pictures in general covers too wide a field. The attitude is much that of a bully picking upon a helpless weakling and about as creditable.



KLU KLUX MAIDEN.—Please come across with your name and address next time. It will not be used, but we like to know who's who. James Kirkwood played opposite Hazel Dawn in "The Heart of Jennifer." Have no data on Augustus Phillips' connubial affairs, nor his age. As to his latest film appearance, see "The Ploughshare," a four-reel Edison, which is released October 1st. Think you have the "Girl in Blue" misplaced. She was featured at the Gayety (Philadelphia) the week of your letter—not the Ridge Avenue. Millie De Leon is her other name.

D. C. BERNADETTE.—Lour declaration of affection for Muriel Ostriche as nearly equal in beauty to Norma Talmadge proves our contention that you favor brunettes, does it not? Thanks for the fudge.

READING NURSE.—Jack Pickford, brother to Mary, is with the Selig Company. William Collier is working under Mack Sennett's direction and will appear in the Keystone-Triple comedy features. Victor Potel, long known as "Slippery Slim," of Essanay comedies, has joined the Universal company in California.

MORMON'S BRIDE.—In "The Call of the Desert" (Nestor), Helen Hildreth played Helen. Courtenay Foote is working under Griffith and will appear in Fine Arts Films. Chester Withey, formerly of the American Film Company, is married to a non-professional of Los Angeles. Her name was Virginia Phillee. Mr. Withey is also with Griffith.

ROSILAND R.—Lionel Barrymore is working in productions to be released by the Rolfe-Metro Company. Gladys Hulette is not with Edison any more. Thanouser is her middle name now. The editor says he will print Lottie Briscoe's photo soon—perhaps on our front cover. She is not with Lubin now.

MRS. BROMLEY.—Violet's last name is Radcliffe, and "Dirty Faced Dan" was a Majestic. Scenarios to be seriously considered must positively be type-written.

RAYMOND H.—Alfred Vosburgh has left Vitagraph for American, and is working in Santa Barbara with same company in which Vivian Rich is. Bud Ross was W. C. Fields' rival in "Pool Sharks," and Marian West the girl. "The Iron Strain" is one of the three Triangle films which opened the Knickerbocker Theatre, New York, last week. Dustin Farnum, brother of William, was the featured player. William Farnum has appeared with Famous Players, Fox and other concerns. We think the last time the brothers were together on the stage was in the all-star revival of Augustus Thomas' "Arizona." There is yet another brother in the family.

EDNA, THE LITTLE.—Truly Shattuck played Mrs. Courtney Van Ness in "The Iron Strain." She was formerly a very well-known musical comedy actress, having played with the Loggers Brothers, and in London pantomime productions. Louise Glaum was Kittie Molloy in the same film. Ynez

Seabury was the small girl; Edna Foster, the boy, in the Biograph re-issue, "Billy's Stratagem." It was directed by Mr. Griffith, being re-issued October 8th.

JOE COSTELLO.—In "My Valet," Mack Sennett's contribution to the first Triangle program, now running in this city, Fred Mace impersonated the French Count. Mace is an old-timer in the films, having started with the Biograph years ago. Later he joined the original Keystone Company, with Ford Sterling, Mabel Normand and Mr. Sennett. He's a Philadelphian. J. B. Sherry had an inconspicuous role in "The Man from Oregon," Mutual Masterpicture, directed by Thomas A. Ince. The former has been under that producer for a long time. Lillian Langdon, who is seen as Seena Owen's mother in "The Lamb," a Triangle, also played the mother of Henry Walthall and Walter Miller in "Oil and Water," A. B. re-issue. Eagle Eye and Dark Cloud are not identical. Both are Indians, as is the whilom famous James Young Deer, ex-Pathe and Biograph. Such men are invaluable to a director in staging an "atmospheric" Western picture. Much of the detail in "A Pueblo Legend," to name but one, was supplied by real Indians.

WILLIE LIPPETT.—Camille D'Arcy, who assumes the "Tish" roles with Essanay, is no relation to Hugh Antoine D'Arcy, formerly publicity supervisor for S. Lubin. Mr. D'Arcy is at liberty now, it is said. Matrimonial affairs are no proper affair of the Answers Editor, but you may draw whatever conclusions your perky mind suggests from the fact that both Ben and Carrie Turpin are cast in "Snakeville's Hen Medic," Essanay. Mr. Turpin is, perhaps, best remembered for his marvelous endurance in withstanding mallet blows from Chaplin's well-provided fist in "His New Job." No, we don't think he resembles Antinous or Hylas.

SWOLLEN SEAL.—In "Broncho Billy's Protege," Essanay, the title is taken from the part of the child whom Gilbert Anderson cares for and adopts at the conclusion. It

is a she-child, name unknown. Why the nom de guerre, Swollen?

MAX RABINOFF.—Color photography has never been solved, as a problem of cinematographic decoration. Possibly the best thus far shown has been that of Pathecolor, in their travel series, though tinting and toning have reached remarkable degrees of aestheticism. Claire Gamble, of the American Company, is the daughter of Fred Gamble, starring with the same organization. Papa Gamble is a graduate from the cherry-pitted ranks of the Keystone pinch hitters. Roszika Dolly, who appears with Lillian Gish in "The Lily and the Rose," is married to Jean Schwartz, the song writer. Her sister, Yancsi, for whom you also inquire, is wedded to Harry Fox, the comedian.

PURPLE OMELETTE.—Irene Howley was the girl who killed the villain in "The Heart of Jennifer." According to the infallible Bennie, Rhea Mitchell has been secured to play "the excellent part of Lucinda" in "Don Quixote," Fine Arts. The scrupulously high-brow editor of the Fine Arts News neglected to state what character in the Cervantes' novel this is. Why not write to him and find out?

MRS. WILFER.—As to Douglas Fairbanks, for whom you entertain so fervid a regard, latest advices are that he is playing before the camera for the Fine Arts, but in the East. He has left the coast studios. William Hinkley, one of the best juveniles in the photoplay world, is a member of the Griffith acting forces. We agree with you that he resembles Wilfred Lucas—in youth.

BLOWZALINDA.—Gordona Bennett was Mrs. Reynolds in Selig's "Trailed to the Puma's Lair." You think her aquiline nose resembles Laura LaVarnie's, of Biograph? Ho, hum! Andy Clark has left the Edison Company. He is the young fellow of the juvenile "Andy" series.

BARON BONTE.—Mayme Kelso enacted Mrs. Burleigh in "The Little Singer," an Alice Joyce-Kalem reissue. Miss Kelso later was in "Our Mutual Girl" (Reliance), serial.

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Billy Billing
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Record of Current Films

Universal Program

Monday, September 27, 1915.

BROADWAY UNIVERSAL FEATURE—Judge Not; or the Woman of Mona Diggings (Six parts—Drama).

NESTOR—Snatched from the Altar (Comedy).

Tuesday, September 28, 1915.

GOLD SEAL—Her Prey (Two parts—Drama).

IMP—Billy's College Job (Comedy).

REX—No release this day.

Wednesday, September 29, 1915.

ANIMATED WEEKLY—Number 186 (News).

L-K-O—Married on Credit (Comedy).

IMP—An All Around Mistake (Two parts—Comedy).

Thursday, September 30, 1915.

BIG U—The Sheriff of Red Rock Gulch (Two parts—Western Drama).

LAEMMLE—No release this day.

POWERS—Lady Raffles and Detective Duck, in "The Ore Mystery" (Comedy).

Friday, October 1, 1915.

IMP—The Wolf of Debt (Four parts—Drama).

NESTOR—No release this day.

VICTOR—No release this day.

Saturday, October 2, 1915.

BISON—The Ghost Wagon (Three parts—Western Drama).

JOKER—An Innocent Villain (Comedy).

POWERS—No release this day.

Mutual Program

Monday, September 27, 1915.

AMERICAN—The Terror of Twin Mountains (Two parts—Drama).

FALSTAFF—Gustave Gerard's Gutter Band (Comedy).

NOVELTY—The Amateur Camera Man (Comedy).

Tuesday, September 28, 1915.

BEAUTY—Love, Mumps and Bumps (Comedy).

GAUMONT—Keeping Up With the Joneses (Cartoon—Comedy).

—See America First (Scenic).
THANHOUSER—The Road to Fame (Two parts—Drama).

Wednesday, September 29, 1915.

CENTAUR—The Protest (Three parts—Drama).

MUTUAL—Love's Strategy (Comedy).

Thursday, September 30, 1915.

CENTAUR—Stanley's Search for the Hidden City (Two parts—Drama).

FALSTAFF—A Perplexing Pickle Puzzle (Comedy).

MUTUAL MASTERPIECE—The Price of Her Silence (Thanhouser—four parts—Drama—No. 40).

MUTUAL WEEKLY—Number 39, 1915 (News).

Friday, October 1, 1915.

AMERICAN—Hearts in Shadow (Drama).

CUB—The Oriental Spasm (Comedy).

ECLAIR—A Fool's Heart (Two parts—Drama).

Saturday, October 2, 1915.

BEAUTY—Mixed Males (Comedy).

MUSTANG—Man Afraid of His Wardrobe (Drama).

General Program

Monday, September 27, 1915.

BIOGRAPH—The Seymour House Party (Drama).

ESSANAY—Darling Dandy (Special—three parts—Drama).

GEORGE KLEINE—The Mysterious Visitor (Special—two parts—Drama).

KALEM—The Guilt ("Broadway Favorites"—Special—three parts—Drama).

LUBIN—Tony and Marie (Drama).

SELIG—Hearst-Selig News Pictorial, No. 77, 1915 (News).

VITAGRAPH—The Butterfly's Lesson (Drama).

Tuesday, September 28, 1915.

BIOGRAPH—His Wife's Story (Special—two parts—Drama).

ESSANAY—The Convict's Threat (Special—two parts—Drama).

KALEM—Foiled (Comedy).

LUBIN—In Zululand (Comedy).

—The Wayville Slumber Part (Comedy).

SELIG—Her Slight Mistake (Comedy).

VITAGRAPH—Through Troubled Waters ("Broadway Star Features"—Special—three parts—Drama).

Wednesday, September 29, 1915.

BIOGRAPH—The Country Parson (Special—three parts—Drama).

EDISON—The Parson's Horse Race (Comedy).

ESSANAY—Dreamy Dud, "At the Old Swimmin' Hole" (Cartoon—Comedy).

KALEM—Mysteries of the Grand Hotel (Episode No. 11, "The Man on Watch." (Special—two parts—Drama).

KNICKERBOCKER STAR FEATURE—The Dragon's Claw (Special Feature—three parts—Drama).

LUBIN—The Last Rose (Special—two parts—Drama).

VITAGRAPH—Rags and the Girl (Drama).

Thursday, September 30, 1915.

BIOGRAPH—Winning the Widow (Comedy—Drama).

ESSANAY—Off for a Boat Ride (Comedy).

LUBIN—Voices from the Past (Special—three parts—Drama).

MINA—Why the Boarders Left (Comedy).

SELIG—The Agony of Fear (Special—three parts—Drama).

SELIG—Hearst-Selig News Pictorial, No. 78, 1915 (News).

VITAGRAPH—The Plague Spot (Drama).

Friday, October 1, 1915.

BIOGRAPH—Brutality (Drama—Biograph Re-issue No. 17).

EDISON—The Ploughshare (Special—four parts—Drama).

ESSANAY—Broncho Billy Miled (Western—Drama).

KALEM—The Curious Case of Meredith Stanhope (Special—two parts—Drama).

LUBIN—When the Wires Crossed (Drama).

VITAGRAPH—The Fox Trot Finesse (Comedy).

Saturday, October 2, 1915.

BIOGRAPH—Her Renunciation (Drama).

EDISON—The Butler (Drama).

ESSANAY—The House Divided (Special—three parts—Drama).

KALEM—The Runaway Box Car (Episode No. 47 of the "Hazard of Helen" Railroad Series) (Drama).

LUBIN—The 'Cello Champion (Comedy).

SELIG—A Mutiny in the Jungle (Jungle-Zoo—Drama).

VITAGRAPH—A Queen for an Hour (Special—two parts—Comedy).

Mutual Daily Releases

(Independent.)

Monday—American, Keystone, Reliance.

Tuesday—Beauty, Majestic, Thanhouser.

Wednesday—American, Broncho, Reliance.

Thursday—Domino, Keystone, Mutual Weekly.

Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.

Saturday—Keystone, Reliance, Royal.

Sunday—Majestic, Komic, Thanhouser.

Licensed Daily Releases

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

Universal Daily Releases

(Independent.)

Monday—Imp, Sterling, Victor.

Tuesday—Big U, Gold Seal, Nestor.

Wednesday—Animated Weekly, Eclair, L-KO.

Thursday—Big U, Rex, Sterling.

Friday—Imp, Nestor, Victor.

Saturday—Eclair, L-KO, Rex.

Patents

Recent patents of interest specially reported for the PHOTO-PLAY REVIEW:

Recent patents of interest specially reported for the Photo Play Review:

No. 1,153,341. Moving-picture apparatus, William A. Ryan, Chicago, Illinois.

No. 1,153,685. Projection apparatus, Joseph Guerzoni and Rodolphe Pechkranz, Geneva, Switzerland.

No. 1,153,887. Kinetograph, Thomas H. Blair, Northboro, Mass.

No. 1,153,963. Film-reel holder, August E. Sengstock, Detroit, Mich.

No. 1,154,232. Apparatus for producing a round or relief effect by photography, Hagar B. Byron, Chicago, Ill.

No. 1,154,233. Kinetographic apparatus, Hagar B. Byron, Chicago, Ill.

(Continued from page 13)

"The Spender"

Pathe-Gold Rooster. Five Parts.

Pierre George Probert
 Pat McCabe Sam Ryan
 Gum Walsh Paul Panzer
 Nellie McCabe Alma Martin

A story of strikes and riots that ends with a great big punch. It concerns the adventures of a young prince who marries an American girl for her money. The girl's father cuts her off without a penny, so Prince is forced to seek work. It is full of interest, while a vein of pathos runs through the entire picture. The photography and direction are good, while numbered in the cast are several well-known Pathe players. You will like this feature. See it by all means.

"Voices in the Dark"

Kalem Company. 6 Parts.

David Granger Henry Hallon
 Ethel Anna Nilsson
 Rawlins Helen Lingrough
 Harry Weldon Guy Coombs
 McCall John E. Mackey

A new and novel story of great interest. One that will meet with the approval of the fans in general. This novelty lies in the fact that the happenings in a darkened room are shown without showing the actors. This bit of business is accomplished by having the conversations of the various characters come from different parts of the room. The photography is unusually good and the cast consists of many Kalem favorites. Although not a lengthy picture, "Voices in the Dark" is a feature fully worth seeing and one that should be thoroughly enjoyed.

"The Regeneration"

Fox Film Corp. 6 Parts. Directed by R. A. Walsh.

Owen, aged 6 G. McCann, Jr.
 Owen, aged 17 H. McCoy
 Owen, aged 25 Rockcliffe Fellows
 Jim James Marcus
 Hunchy James Mack
 Skinny Wm. Sheer
 Asst. Dist. Atty. Carl Harbrough
 Marie Deering Anna Nilsson

A clean-cut play full of thrills, with strong dramatic action and ending with an appealing moral that is bound to strike home. It is a photo-play that depicts the slums of New York, showing clearly conditions as they really are. The burning of the excursion steamer is probably one of the most realistic scenes ever filmed. The acting of Anna O. Nilsson and Rockcliffe Fellows was superb, while the balance of the cast did their full share towards making the picture the great big feature that it is. Mr. Walsh is noted for bringing animals into various scenes and in this picture has registered many little touches of human nature in this way. Fox Films (as I have said before) are classics, seldom is there one released that is not a worthy feature, and "The Regeneration" is no exception to this. It is a big picture in every way and you ought to see it.

"The Dancing Doll"

Kalem Company. 3 Parts.

The Doll Vivian Wessell
 Selin Wayne Nunn
 Johann E. P. Roseman
 Dr. Lakman Geo. Moss
 Hart Harland Moore

Although not what might be called a powerful drama, this

Kalem picture has enough action to carry the interest to the last. A country girl has a desire for dancing. She leaves her home and lover, goes to the city and there, strange to say, meets with fame and fortune. She marries her dancing partner, but is mistreated and leaves him to return to her old love. He has made a wooden doll in her likeness. The cast is strong, the direction good and the photography of the usual Kalem standard. I would advise you to see this picture.

"The Plague Spot"

Vitagraph. By Norman Grisewood. Directed by Theodore Marston.

The Doctor Donald Hall
 The Crook Harry Northup
 The Miser Richard Clark
 The Mother Billy Billings
 Child Mildred Platz

A cunningly produced and written "crook" story that is entirely original in every way. Heading the cast is that most capable and accomplished actor, Donald Hall. I was particularly glad to see him in a role of the hero, which he plays with telling effect. The film is in only one reel, but it is so good that it deserves mention among the features. It has been directed very finely. The photography is excellent, while the acting throughout would be hard to improve upon. Don't fail to see this dramatic little picture; it is well worth while in every way.

Old Sleuth's Methods Revived

Two real police detectives were stumped by robberies that have been going on in the precinct in which the Edison studio is located, in New York City. Discouraged, they were telling Captain Ward, lately retired from the New York police force and now appearing in Edison films, when the captain, now wise to the wonders of make-up, suggested that they come to the studio and have the veteran actor and soldier, Harry Linson, Edison, make them up as painters. And they did. It was a make-up par excellence. Shouldering ladders and pots, they set out for the house that had been recently robbed, counting on the well-known fact that thieves are prone to return twice to one locality. "Working" on another house, it was not long before the thieves showed up, never suspicious of the disguised detectives, who seemed to know nothing but paint. Today there are two prisoners who have a natural hatred for all things theatrical.

Luck with Universal

Norbert Lusk, magazine writer and photo-playwright, for three years a member of the Lubin staff, has been specially engaged by Universal to prepare for the screen a series of twelve three-roll stories, written by C. N. & A. M. Williamson, the well-known English novelists, authors of "The Lightning Conductor," "The Princess Passes," etc. William Garwood will be starred, the title of the series being "The Journal of Lord John," and each episode will be released simultaneously with its publication in The Ladies' World.

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Earle Williams	Grace Cunard

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Studio Gossip

(Continued from page 12)

Harold Lockwood holds a record for driving at night over the mountain passes between Los Angeles and Santa Barbara. He recently made the trip, 108 miles, in two hours and ten minutes, which is very fast in daytime to say nothing of taking the dangerous curves over Sojona Pass in the darkness of night.

Frank Mayor, Balboa's newest leading man, is the third player of that name to come prominently before theatre-going public. His grandfather of "Davy Crockett" and "Puddin'Head Wilson" fame was the first. Then came his son, the father of the present Frank. The family resemblance and similar traits run through the entire strain and the contemporary Mayo gives promise of emulating his illustrious forebears. Of course, the former Mayos knew nothing of the screen. That is where Frank of today has the advantage of his ancestors. But, like them, he too has made good in the spoken drama. As a young man he went abroad with Lewis Waller's production of "The Squawman" and played on the other side for half a dozen years. He was a member of Sir Herbert Beerbohm Tree's company for awhile.

Wallace MacDonald, assistant director of the "Beauty" company, is the possessor of a wonderful tenor voice. He recently received an offer from an opera company, which is en tour around the world. Wallace says he'll stick to pictures even if his voice doesn't register in them.

Corene Grant, of the Balboa forces, made her first stage appearance as a supernumerary seven years ago when Olga Nethersole played "Sappho" in Los Angeles. It was the result of a friend's dare. When she reached the stage Miss Grant was almost frightened to death. She was

garbed in an 1830 costume for the masquerade scene, but refused to put on any make-up.

Before the footlights Miss Grant was white as a lily. A fresh Mephisto seized her and led her downstage. The would-be actress almost fainted. Miss Nethersole recognized her predicament and came to Miss Grant's rescue reassuringly. After the first performance she gained courage and rather liked the experience.

Do you know that—

Sid Jordan, of the Tom Mix company, was formerly a full-fledged sheriff?

Otis Harlan, now starring in the Selig Red Seal Plays adapted from the late Charles Hoyt's comedies, was one of the original "Razzle Dazzle" trio?

Earle Foxe spent many years developing his voice and has sang on the stage in musical comedy?

Eugenie Besserer was born in Paris and came to this country when a girl of about ten years?

Edwin Wallock is a devotee of solitaire during the waits between scenes in the studios?

Cecil Holland was complimented for his clever makeup of the spirit of "Death" in "The Man With the Iron Heart?"

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Vol. 2

PHILADELPHIA, OCTOBER 9, 1915

No. 3

Mirror Films, Inc., Launched

New Company Headed by Captain Harry Lambart

THIS week has not been without its interesting news in the field of motion picture finance when we consider the many important bearings which the formation of the Mirror Films, Incorporated, may have on the future of the motion picture industry.

Headed by Captain Harry Lambart, until recently one of the chief producers of the Vitagraph, and a hero of the Boer War, this corporation has announced itself as formed and about ready for work on films for which it has an outlet. While the corporation has been formed quietly and without ostentation, and it is not a matter of general knowledge, it has been rumored along Broadway that the organization of its board of directors is one of the best bits of financing which has ever been done in the industry.

However that may be, we are certain of one thing, that Captain Lambart knows how to produce pictures and that is a great deal more than can be said of some producers who have started out to make pictures under favorable financial auspices in the past.

Captain Lambart has some very carefully worked out ideas which are to be put into practice in his corporation, some of them revolutionary and some of them improvements, efforts which have been made already in the business. His ideas of sale and distribution are quite worthy of being set down in these columns. I talked to him the other day in his new offices at 16 East 42d Street, and this is what he said about the problem of sales and distributions:

"You know, I cannot look upon the film business as a theatrical enterprise. It is a commercial enterprise, pure and simple. Many of the mistakes which have been made in the past have been made, in my opinion, because the motion pictures were being put out as theatrical ventures. There is, of course, a certain analogy to be drawn between the stage and the studio, but from there on the analogy ceases.

"After you have made a piece of film and put it on the shelf, no matter how much artistic endeavor may have been expended on it, you have got a can of merchandise to be merchandised in its own peculiar way among a certain class of retail dealer—the exhibitor. It is a commercial enterprise and nothing more.

"If you have a big feature which is best exploited in opposition to the legitimate stage productions, you must observe certain theatrical traditions but, even then, I am in favor of a highly specialized organization for its exploitation rather



Captain Harry Lambart

er than the usual theatrical organization employed in such cases."

"And, let me tell you," the Captain said, pointing his finger in emphasis, "there is a big factor in this business, a potential master, who is often sadly neglected. He is the exhibitor. There is the man to cater to. And we are going to cater to him. He is going to get a square deal at every turn of his direct relations with the Mirror Films, Incorporated. Give me the friendship of the exhibitor and I don't care what you do in other ways."

Captain Lambart has some very revolutionary ideas about economy in the manufacture of film which, he says, is going to eliminate the joyfulness with which the average director wastes employers' money and the graft on which petty executives fatten their purses. He is going to take it right out of the systems of those who work for him that the production of a picture is a huge joke. He probably will do these things, because the Captain is a fighter. He captured Gen. Andres Cronje and 1800 men in South Africa single-handed once with "no more ammunition", as the correspondents said at the time, "than a stick and a smile." He got congratulations from Queen Victoria and Lord Roberts for the feat. If he accomplishes what he expects to in the studio and on the location, he will receive another batch of congratulations.

The new figure in film production at the head of his own company has had a most interesting career in pictures and out of them. A descendant of Robert the Devil and of a line of early Irish Kings, Captain Lambart is a member of an old family which has been represented among those attendant upon the Royal Family of England for

600 years. His uncle, Col. Legge, is chief equerry of the present King of England. His grandfather, the Earl of Cavan, was one of the greatest yachtsmen of his time. The present Earl of Cavan, the Captain's cousin, is a Brigadier General on General French's staff. His uncle, Gen. Edgar Lambart, is in command of Kitchener's army in England. Major Fred Lambart, the Captain's father, was the original of the hero of Rider Haggard's famous novel, "Jess." The attempted murder of Major Lambart and the murder of Captain Elliott were the causes of the Boer War in 1881.

Captain Lambart entered the British army in 1890 as a member of the Queen's Own Fourth Hussars. He returned from the late Boer war a captain in the Kimberly Light Horse, after having served his country in India, Egypt and Basutoland. He would have been called to the colors in the present war had it not been for the effect which a stroke of lightning last year had on his nerves.

He entered the film business some twelve years ago when he went into the Gaumont studio unheralded, despite his reputation as a stage producer in London, and began at the bottom watching the directors at work and taking small bits in the pictures. Then and there he had foresight to recognize what was to become a gigantic industry. He had a thorough knowledge of photography and this stood him in good stead. It was not long before he was assisting in the direction of scenes. Then he went to the Hepworth Studio in England and repeated the performance. Since that time he has been in pictures continuously save for short periods which he returned to stage direction.

Coming to America to produce at the Globe Theatre for Werba and Louscher, Captain Lambart met Commodore Blackton, who invited the Englishman down to see the Vitagraph plant with a view to joining the staff there. He studied Vitagraph methods for several weeks, working as an actor, and then got his first script, which, strangely enough, was called "The Test." It was a one-reel when the Captain got it. He made a two-reel subject of it and its success was such that he was identified from that time with Vitagraph productions, making many of the bigger pictures put out by that company.

When it was decided that the city of New York should exhibit a film at the Panama Exposition showing the workings of various city departments, Captain Lambart was chosen to produce the picture.

"An American Gentleman"

(Liberty)

By GEORGE MILLER

THE crisp autumn air sent forth aromatic breezes as they softly played along the country roadside, and the death-like silence which so fittingly had surrounded the pastoral scene was suddenly penetrated by the chugging of an automobile. With an abruptness which forebode no good, the engine ceased exploding and after a crashing roar all was quiet again. Two heads appeared simultaneously through the bushes at the side of the road.

plans of the gypsies when they offered to restore the child.

Without delay the band broke camp and departed for another country, taking with them Helen Davis, the child whom they had restored to life after her accident on the nearby road.

* * *

Time has flitted by and many changes have taken place. Helen Davis has blossomed into a wild and beautiful woman. In her Ro-

where the bony animals were munching the half-dead grass.

"What's he going to do about it?" queried another.

"He is going to see the chief tonight, and since he told him not to worry, I guess it is alright."

Just why the legal man who had been robbed should act so pleasant toward the offenders was a matter of conjecture in the camp, and all eagerly awaited the return of the chief and his associates.

When the chief came into the glaring camp that night he was surrounded by a few of the faithful, who soon learned of the lawyer's intentions.

"Listen, men," commanded in a whisper, "There is an old man named Hathaway who lives up yonder," the leader designating the direction with the aid of a gnarled forefinger, "this man has a treasure hidden away."

The leader then went on to explain how the unscrupulous lawyer had made him promise to obtain the treasure under the penalty of a long term in prison for stealing the barrister's horse.

Accordingly, the world was astonished a few days later when they learned that Hathaway had been murdered and the treasure stolen. The lawyer, whose name was Parker, had taken a large percentage of the contents of the money chest, but the gypsies were well supplied with the gold, and all would have gone well with the rascals had not George Hathaway, a son of the murdered miser, returned home from an extended trip to Europe soon after the murder and robbery was perpetrated.

Tall and handsome, Hathaway made a striking appearance wherever he went. He was an American Gentleman in the true sense of the word, and possessing that determination and fearlessness which is characteristic of the brave sons of Uncle Sam's domain, one could not help but admire his grit and bravery. His resolution to recover



Carina Beheld the Scene with Horror

"What was that noise, Bill?" asked the first party as he stepped into the road. The speaker as well as his companion were arrayed in the typical gypsy costume and one needed only a small amount of perception to discern the fact that these men were members of a tribe of that race of wanderer which infest every community and gain a living by telling fortunes, swapping horses and appropriating anything that it is possible for them to lay their hands upon.

"Sounded like one of them new fangled things that they call automobiles," replied Tom, the smaller of the two, who possessed a sharp featured face and cruel dark eyes.

"Let's see," said the other shortly, as the two hurried on beyond the bend in the road from whence the noise first came.

It was in the fall of 1895, the year that automobiles sprang into existence, and their natural curiosity to see the wonderful invention can be readily appreciated by any one who remembers their inception, which occurred twenty years ago, the date that our story begins.

Arriving at the spot where the car had come to a halt, they found a little girl of about six years severely hurt. A fleeting glance up the thoroughfare at the swiftly speeding machine, verified their suspicion that the child had been struck by the horseless wagon, whose cowardly flight was responsible for a torrent of vile oaths from the gypsy men. Taking the little girl in their arms with all the tenderness at the command of the gruff roamers, the men headed toward the camp in the grove. Hardly had they turned the injured child over to the women for medical attention than one of the band reported that Dr. Davis, the father of little Helen, had threatened vengeance on the tribe. The distracted parent had misinterpreted the

many garb, she is the picture of daring and care-free happiness. Many offers for marriage by other members of the tribe have come to her, but she has spurned them all. Her soul has been longing for the land from whence she was taken twenty years previous.

She did not know but when the caravan of hatred, despised and down-trodden wanderers pitched their tents beyond a sparkling river, they were within a mile of the old camping grounds from



Hathaway Captured by the Gypsies

which they had fled with the child to obtain revenge upon the parent, who misunderstood their intentions.

"Only here a day and now we are in trouble," mused an old dried-up man whose skin resembled leather and whose hair was as hoary as the hills.

"Yes, the lawyer has found his horse in our corral," explained another, who had come up to the spot

his father's stolen fortune and avenge the death of his beloved parent, brought out the real worth of the young man. For days and nights in succession, he labored patiently and with incessant grimness he followed out every thing possible. At first his efforts were without result, but the longer he pondered over the case, the more

(Continued on page 10)

Eastern Film Producing Big Features Promised

AFTER months of quiet preparation and unceasing toil and labor on the parts of Frederick S. Peck, Elwood F. Bostwick and Benjamin L. Cook, the Eastern Film Corporation, of Providence, Rhode Island, makes its initial appearance and bow to the film world as a producer of one and two-part light comedy films, educational and cartoon split-reels and four and five-part feature dramas.

With studios, laboratory and offices covering an area larger than any plant in the country, with facilities of the finest kind for the production of high-class screen plays; with a roster of international stage and screen favorites in its stock company the Eastern Film Corporation is sponsored by the unlimited capital, brains and shrewd business perception of Frederick S. Peck, vice president of the National Exchange Bank of Providence, chairman of the Finance Committee of Rhode Island, a director in fifty large corporations, and the wealthiest and most influential citizen of the entire New England States. Mr. Peck, president of this new mammoth film organization, has been ably seconded by Elwood F. Bostwick, chief executive and managing director of the Eastern Film Studios. Mr. Bostwick is a gentleman of many years' broad theatrical experience as stage producer and manager with three of the largest and most important theatrical interests in the country, namely, Klaw & Erlanger, Shuberts and William A. Brady. He is widely and popularly known among stage and screen folks, and his name has been associated with some of the biggest successes of the silent drama and the legitimate stage. Coupled with these attainments, Mr. Bostwick is possessed of keen business perception and high executive capabilities, and to him is due the complete and perfect organization of the Eastern Film Corporation and its many departments.

Benjamin L. Cook, vice president, is resident manager of Hornblower & Weeks, the world-famous firm of bankers and brokers, and is well and favorably known in financial circles throughout the country.

In a recent interview while at the Hotel Astor, in New York City, Mr. Bostwick gave out the following facts regarding the Eastern Film Corporation and its contemplated production activities:

"In the organization of this new film company for the production of comedies and dramas, we have had but one aim and ambition, and it is summed up in the word quality. We have spent thousands of dollars in the purchasing of light comedy vehicles and feature dramas for screen portrayal. We have spent months of most minute care in the selection of our directors and stock players, always with an eye to quality, and have chosen with infinite trouble and time the highest class motion picture photographers in the field to film these stories. The finest and most modern studios and laboratory have been built to further and assist this idea of quality productions, and I think I am justified in saying that our facilities stand today superior to any film plant in the country. From its very inception the motto hung up by the Eastern Film Corporation has been symbolized in the word quality. Up to date, while we have completed forty-eight productions, but fifteen of these have been picked by us as meeting the mark we have set for them, and while the pictures discarded were of more than ordinary merit and class, they did not pass the stern quality test to which all of our films are subjected upon the screen by a competent and specially selected board of film critics.

"Within the next two weeks we will announce the distribution mediums through which the productions of the Eastern Film Corporation will reach the exhibitor, and I believe firmly that the first public showing of our productions will place the Eastern Film Corporation in the foremost ranks of high-class film makers.

"It is our intention to inaugurate an extensive and country-wide publicity and advertising campaign which will make the brand names of our productions equally well known to the exhibitor and public as a world-famous entertainment commodity."

comes the combination of brains, the two successful young men working with a concentrated herculean effort to make Lubin standardized as a trade-mark name, which means all that there is and the best in motion pictures.

Recently, and with the thought paramount in these two minds that the best to be had in directors and players would be theirs, Mr. Singhi and Mr. Lowry have scoured the theatrical and motion picture fields, fortifying their organization with additional, incomparable talent in these two so essential lines to successful manufacture of motion pictures.

Through their ardent efforts they have enlisted the service of Mr. Edgar Lewis, one of the most prominent of present day motion picture directors. Mr. Lewis will be best remembered for having produced such successes as "Northern Lights," "The Littlest Rebel," "Captain Swift," "Samson," "The Nigger," "The Thief," "The Bondman" and numerous other successes. His first effort in the Lubin Company will be in the filming of William Vaughn Moody's great play of American Western life, "The Great Divide."

Messrs. Lowry and Singhi have also contracted for the Lubin Company with John H. Pratt, a director who produced "The Garden of Lies," "Shore Acres," "The Fighting Chance," "The Girl from Alaska" and whose initial production with the Lubin Company will be "The Rights of Man or War's Red Blotch," and original script in which Richard Buhler, the country-famed portrayer of Shakespearean characters, will make his first appearance as a Lubin star, in conjunction with Rosetta Brice. Mr. Pratt, Miss Brice and Mr. Buhler form a combination to be known as the Lubin Quality Trio.

Other players assembled under the Lubin banner by reason of flattering offers made by Messrs. Singhi and Lowry in their determination to secure none but the best are House Peters, formerly of the Famous Players, Lasky New York Motion Pictures and California Motion Picture Company; Mary Moore, the remaining member of the famous Moore family of photographers, including Matt, Tom and Owen; Carrie Reynolds, a light prima donna, who has for the past seven years appeared with pronounced success; Edwin L. McKim, who directs D. L. Don, a favorite comedian of the speaking stage; Warner Richmond, former leading man with the Kalem and Edison Companies.

Nor has the scenario department escaped the watchful eye of either Mr. Lowry or Mr. Singhi. Realizing the tremendous importance of this department they have entered into contract with a number of world-famed playwrights and have secured for their scenario staff such well-known photoplay writers as Mark Swan, the writer of "Her Own Money," and other Broadway successes; Anthony P. Kelly, who is responsible for the adaptations for photoplays of "The Thief," "Samson," "The Man of the Hour," "The Wishing Wing," "The Soul of a Woman," "Destiny," "Body and Soul" and other successes, and Dr. Daniel Carson Goodman, the writer of Hager Revelly.

The reconstruction and repletion of the entire scenario department and wardrobe rooms are being completed under the competent and watchful eye of Allen Farnham, the new technical director for the Lubin Company.

The new Western Lubin Studio and factory at Coronado, California, recently opened completes the chain of Lubin enterprises across the continent and marks a befitting completion to the work of intelligent reorganization that has been begun and is being successfully carried to completion by these two energetic minds of the film industry. Ferdinand Singhi and Ira Lowry.

John W. Noble Finishes "One Million Dollars"

John W. Noble, director of many notable Rolfe-Metro features, has just made an unusual record by completing the big five-act picture, "One Million Dollars," in which William Faversham is starred, in less than three weeks. For a time it appeared that Mr. Faversham would not be able to finish the picture, as a previous contract called for his presence in Pittsburgh this week, where he opens the theatrical season in his big State success of last season, "The Hawk." But by working day and night under high pressure Mr. Noble succeeded in finishing the picture in time for Mr. Faversham to take a brief vacation and rest of several days aboard his yacht before beginning his theatrical engagement.

Lubin Officials Efficient

FACING one another, at opposite sides of a spacious flat top desk in the inner offices of the Lubin Manufacturing Company sit the two men who predict and plan the destiny of that organization. On one side upon entering the office there will come the inevitable "How are you" from F. W. Singhi, vice president of the Lubin Company, while in chorus you will always hear "Hello" from Ira Lowry, the treasurer of the company. Both Mr. Singhi and Mr. Lowry have enviable reputations as men of rare business ability as well as good fellows of the "glad to be known" style. For the best four years, under the direct guidance of Mr. Lowry, the Lubin Manufacturing Company has grown with tremendous strides until today it occupies a rightfully earned position, second to none in the field of motion picture manufacturers. Prior to Mr. Singhi's re-association and election to office in the Lubin Company he was instrumental in the earlier days in no small measure in the great success which has been attained by Lubin. Now with his return to active duty there

Interviewing Maud Allen

Famous Dancer Talks on Motion Pictures and How She Became a "Movie" Star

WITH a charming smile, a sparkling eye and a welcome handclap, Maud Allen, the famous classical dancer, greeted her interviewer in her luxurious suite at the Hotel Seymour in New York, and immediately all fears on the part of her visitor as to any outburst of temperament or display of lofty mannerisms so often encountered by scribes in calling upon such internationally known celebrities as she, were scouted, once and for all. One has but to meet this world-wide favorite to become her friend, for her easy straight-forward manner, democratic, yet dignified, together with her cultured personality is irresistible.

"You know, it's really wonderful the way folks here remember me," exclaimed the noted dancer, after having comfortably installed her caller in a massive easy chair. "I have not been in New York for five years and yet, hardly had I reached the hotel when the telephone became active. Friends whom I thought had long forgotten me called me up, newspapermen commenced an endless request for interviews, in fact, it seemed as if I had been away for just so many weeks instead of years. Yes, it's a long time since I last saw Broadway, and yet everything is much the same. I have been in many corners of the earth during my absence, and have just finished an extended tour lasting two years, of Australia, China, Manila and India.

"It was strange how I happened to become connected with motion pictures," related the dancer as a result of a gentle hint on the subject by the writer. "On arriving in this country I originally intended to stop over at the home of my folks in Los Angeles for a few days, before taking up my engagements in England. Regardless of any agreements they insisted upon my taking a short vacation, which I finally consented to, this being my first rest in five years. Motion picture offers had been coming to me regularly, all of which were promptly turned down, so it was nothing new for me when one morning a representative of Bosworth, Inc., drew up in front of the door to make me a flattering offer. He received the same answer as the others, and his repeated efforts to have me appear on the screen were fruitless. Never having followed the motion picture art to any extent, my thoughts on the subject were just the same as many others who have repeatedly scoffed at the tempting offers of the prominent producers.

"My short vacation was rapidly drawing to a close, and nothing seemed to be between another long separation from mother. But there was something that would prevent my immediate departure which the dear old soul realized, and that was—motion pictures. An invitation to visit the Bosworth, Inc., studios was eagerly accepted by mother, and, of course, I joined her in her tour of inspection. This was the undoing of my determination to stay away from the "silent drama," as you call it. Once at the studios I immediately became interested. The immense glass roof with the wonderful California sun streaming through, the dazzling lights which with the touch of a button would turn night into day, the massive stage sets, but most noticeable of all—the marvelous dressing rooms! What a difference be-



Maud Allen

tween the dressing rooms of the theater and those at this studio! Everything snowy white and as neat as a pin, with every convenience. The rooms put one in mind of a string of cabins on board a ship. All this fascinated me. In a little theater at the studios which they call the projection room, I first realized the possibilities of motion pictures. Several of the company's masterpieces were then thrown on the screen, offering such prominent people as Elsie Janis, Fritz Scheff and Maclyn Arbuckle in productions of lavish beauty and with exterior scenes that opened my eyes with amazement. Immediately I became a motion picture 'fan,' and when later Bosworth, Inc., in alliance with my mother, who foresaw a possibility of my remaining with her longer, offered to place me in a subject that would allow me every opportunity to assert myself as an actress as well as a dancer, my defense was broken down and I became a screen enthusiast.

After completing my first film play I realized the wonderful possibilities this great art offers. There is much room for improvement even yet. One thing struck me particularly queer, and that was the manner in which scenes are taken. I refer to the disregard of the order in which the scenes are staged. The last scenes of the play are often taken at the beginning, according to the convenience of the location. I feel that a great improvement would be evident if the artist were allowed to work up scene for scene, as the story proceeds, giving plenty of opportunity for a strong climax. Of course, this might prove inconvenient and incidentally affect the financial end of the production, but I am sure the result would be most gratifying.

"I am about to leave for London, where my home is, to fulfill a contract at the Palace Theater," replied the dancer to a query as to her future activities. "While it is with much regret that I leave this country, yet I look forward with much anticipation to being back at my home in Regent Park.

"No, the war has no particular effect upon me, although I was a little scared on reading about several air raids near home and also about the exciting trip Elsie Janis had on her return from London. I hope to do all I can for the suffering in London, and shall devote all my spare time toward this end."

Of Canadian birth, Miss Allen is one of the greatest international dancers, second only to Pavlova,

who is one of her best friends. Her engagement by Bosworth, Inc., to appear in the leading character of "The Rugmaker's Daughter" created considerable interest, particularly inasmuch as three of her most famous dances are embodied in the play. On many occasions she has been "commanded" to appear before royalty, who have been charmed by her artistic presentations.

Diving Horses Make Photo-Play Debut

A rather unusual feature of the new photo-play, "A Continental Girl," in which May Ward makes her debut on the screen, is the introduction of the Hippodrome's diving horses as movie actors. They are used at a point where Director Adelman wishes to show the excitement of the scouting preliminary to the battle of Saratoga. With their riders they invade the British camp, and when discovered dash away after a sensational rescue of one of the scouts. Their final escape is accomplished by a plunge from the rocky sides of Lake George. Three of the five horses have long stage careers behind them—one was last seen in "The Whip," another in "Joseph and His Brethren." The other two were standbys at the New York Hippodrome in its old days.

Wins \$10 for Leader

Recently the Continental Photo-play Corporation of Philadelphia offered a ten dollar gold piece as a prize for a leader for one of the scenes of its famous film play, "A Continental Girl." Owing to the popularity of the much-discussed film, thousands of leaders were sub-



Arma Shellman

mitted and it was only after careful consideration that the officials of the corporation awarded the prize to Miss Arma Shellman, of 2868 North Clark street.

In an interview with Miss Shellman, who is possessed of exceptional beauty and charm, the young lady said: "I knew that I'd win the ten dollar gold piece, but I hadn't expected it so soon. It was hard work, and I wrote at least fifteen leaders before I got one that suited me. But now I'm glad that I tried. Just to think, twenty words for ten dollars, or fifty cents a word! Only authors like T. R. get more," laughed Miss Shellman.

Here is the leader Miss Shellman wrote:

"Deerfoot dies, killing Captain Staunton, from whom he rescues Flossie. Waving the American flag, Flossie speeds the revolution to victory."

How Wartime Movie Audiences Have Expressed Hate for the Enemy

By ERNEST A. DENCH

PEOPLE have, since the stone age, expressed their hate for the enemy in no mistaken manner. The methods have varied with the period, but this is the first real opportunity the warring nations have had of so doing at the motion picture theatre.

This sort of thing might have caused no end of mischief in peace-loving America when the European climax broke out had not President Wilson been alert enough to size up the situation and asked movie audiences to kindly refrain from expression of partisanship.

An instance of this came to my notice in London. One of the theatres there starred "A Daughter of Belgium," and as the heroine stabbed a German soldier on the back, a loud voice was heard to say: "Serve him jolly well right."

In Stepney—London's Eastside—a bunch of noisy youths went even further on witnessing "The Nuns of the North Sea." They were eating dates, and as if to emphasize their shouts of "Down with the Germans!" and "Kill them!" they made the screen a target for their stones. The show, however, was saved from further annoyance and damage when the lights went up and the film disappeared.

One of my friends residing in Birmingham came across another instance when he dropped in a local hall to view "A Belgian Girl's Honor." When that portion of the play dealing with German atrocities came on he noticed five soldiers clad in khaki rise from their seats in a determined manner, but after hesitating sat down as if realizing their mistake. Two days later my friend read in the newspaper that the night after seeing the film one of the soldiers had a bad dream and mistook his fellow Tommy for a German officer, whom he attempted to strangle in bed.

A naturalized Englishman but a German by birth who entered a theater in an English Northern town should have used discretion and curbed his inward feelings. What caused him to give full fling to these was an animated newspaper depicting the havoc wrought by the German bombardment of Scarborough, at which he clapped heartily and refused to stop when requested. Then the audience rose in a body and insisted that he be ejected. Several men, suiting the action to the word, roughly escorted him to the exit.

It is the custom, when Britain's national anthem is played, for all to rise and take off hats. Well, an intensely patriotic photoplay was put on at a movie show in Belfast, the pianist choosing "God Save the King" as the opening place. You, as an American, might take this to indicate that a rebellion was in the air, but on inquiring you would find that the sensitive Irish refused to treat it with respect because the air very much resembles "Heil dir in Siegetakt," the German national anthem.

There is also a story told about two Irishmen after seeing a very realistic war film. Pat then remarked: "An' pwhat do yez think av the Germans now?" Promptly came a retort from Mike: "Shure an' I'm not goin' tew sin me sowl be talkin' about them."

"The Great Spy Raid," a snappy title that created a consternation among a photoplay audience in an East coast town. This occurred when a screen letter informed the

Germans to capture Dover at all costs.

"Your's too late, old man, too late," shouted one of the spectators. Passing over to France, I have several more cases to record.

A certain patriotic drama was shown for a long run at a Paris cinema, and each evening the manager distinctly heard someone hiss the scene in which the French flag was flaunted. The knight in command was determined to catch the culprit, so one evening he had friends stationed in all parts of his theater.

The hisser was soon discovered, but before the manager or the angry audience could lay their hands upon him he had fled by the side exit, only to run up against a squad of police. It transpired that he was a young German student who had been allowed to continue his studies in Paris.

The war has developed a new kind of censorship. It resulted through a show in the French capital allowing war drama in which German soldiers appeared. Each time the spectators saw them they hissed and booed. Eventually the police had to compel the exhibitor to stop running the picture.

Crossing the border and then to Brussels we can realize the power exercised by Germany in Belgium. You will probably remember that in the film version of "Germinal" a number of French soldiers appear. The Belgians were so glad to see their allies that they got up from their seat and exclaimed: "Vive la France."

A German supporter in the audience informed the German commander, who promptly had the photoplay suppressed.

Advice to Newcomers in Photoplay

By Rosemary Theby.

Granting that you have obtained an opening in a studio and have at last been given the opportunity to play a part—and a whole lifetime in experience may have gone before—determine to create—as a first impression—the best that is in you. If you are allowed to read the manuscript—do so. Read every line of every scene, whether you are in it or not. Let the story as a whole sink into your mind. Then think of your own part. Define your character in the photoplay, not only as to dress, but as to manners and thoughts. Dress is paramount, however, for nothing is more unsatisfying than to see an adventuress in one scene dress as an ingenue, then later as a flashily dressed society woman.

Go home after you have absorbed your character, and, standing before a mirror, try to express through your face the meaning of every scene. The result will be crude perhaps, but it helps wonderfully to make one's expressions fluent.

Next day when you are called on the scene—that is, the "stage"—remember this most important bit of advice from an experienced player: CONCENTRATE. It is the very keynote of success. For if you concentrate before you begin a scene you will, without knowing it, throw yourself into the character and will live the part. Every action has a thought in back of it, and you cannot make the audience read that thought which is passing through your mind unless you concentrate. Concentrate! I wish I could make the word big and strong enough! Heed my advice, do, and if you want success, don't shirk, but take your work seriously, for earnestness has never failed to breed success.

The Man on the Cover

Robert Edeson, a distinguished actor of the legitimate stage and a prominent Vitagraph star, was born in New Orleans, June 3d, 1868. He is the son of the late George R. Edeson, a well-known actor and stage manager, whose wife was Georgia Eliot Porter. Mr. Edeson was brought up in the atmosphere of the theatre, and it was but natural he should adopt a professional career, especially in view of the fact that his early training and inherited talent led him inevitably in that direction.

He made his first appearance on the stage in 1887, at the Park Theatre, Brooklyn, in "Fascination." His appearance in this play established him as an actor of ability, and started him on a career that included association with the leading players of the day, and in productions that were renowned for the excellence of their cast. Between 1887 and 1889, Mr. Edeson appeared in some twenty-eight different characterizations, that included an engagement with the Empire Theatre Stock Company in New York, in such well-known successes as "John O'Dreams," "Liberty Hall," "Sowing the Wind," "Under the Red Robe," etc., and a season with Maude Adams, in which he played the Rev. Gavin Disheart, in "The Little Minister."

He made his first appearance on the London stage at the Adelphi Theatre, December 11th, 1889, as David Brandon in "The Children of the Ghetto," a character he originated at the Herald Square Thea-

tre, New York City, earlier in the same year. Returning to America, he became identified with such important productions as "The Greatest Thing in the World," "The Climbers," "Mistress Nell," etc.

Mr. Edeson commenced his starring career at the Savoy Theatre, New York, in March, 1902, when he appeared in "Soldiers of Fortune." Since that time he has appeared most successfully in a long list of stellar roles, including "Ransom's Folly," "Strongheart," in which he appeared at the Aldwych Theatre in London, as well as in America; "Classmates," "A Call of the North," "Where the Trail Divides," and Haulick Snagg in "The Cave Man."

Although Mr. Edeson had been seen in pictures before joining the Vitagraph Company, he made his first pronounced hit as a moving picture star as Mortmain, in a picturization of Arthur C. Train's story of the same name. His second Vitagraph picture is "The Cave Man," in which he played the same character created by him when this dramatic story was first introduced as a play on the legitimate stage.

For his third Vitagraph picture, Mr. Edeson will be seen in the feature entitled "One Night," an original manuscript written especially for him by Marguerite Bertsch. It is to be a five-part drama of deep heart interest, which will show Mr. Edeson at his best.

THE PHOTO-PLAY REVIEW

HORACE J. GARDNER, Editor

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No. 3

On Studio Management

When there appeared a statement on the editorial page of the PHOTO-PLAY REVIEW of the issue dated September 18th, concerning studio management, it was evident that the writer should have made note of the fact that not all film corporations deserved the admonition because of apparent unbusiness-like methods. E. D. Horkheimer, secretary and treasurer of the Balboa Amusement Company, has prepared an interesting article to shed further light on the subject. In order that the official's reply be properly understood, we reproduce the editorial as it appeared in the PHOTO-PLAY REVIEW, September 18th:

"Lack of system and lax business methods have been pointed out as two foremost reasons for the failure of photo-play corporations to earn satisfactory percentages on their investments. There is little room for doubt that if a better system were inaugurated the film corporations would enjoy a large return on their investments. A more equal scale of salaries, a cost system whereby the expenditure of every single dollar is shown on the books, and the exertion of more care in selecting accessories, would tend to stop the leaks which are at present noticeable."

Mr. Horkheimer has offered the following explanation:

"A studio is not a factory. To consider it so is a gross mistake. Hence, factory methods cannot be applied to studio management. Right now this matter is being widely discussed among moving picture producers because the PHOTO-PLAY REVIEW and other authorities have declared that there is too much waste motion in the filming of silent dramas. No doubt, some studios suffered in this regard; but I believe that the leading producers have their business well in hand.

"I know we have at Balboa, although it might appear to the outsider that a lot of time is lost every day. But it really isn't, in the long run. To begin with, the producing of moving pictures is different from any other manufacturing process. While in a broad sense picture-making comes under the head of manufacturing, yet, strictly speaking it is not such an operation. There is a wide difference between the two activities.

"I do not believe it possible to overcome all so-called waste in the production of picture plays. Much of what seems like waste to the uninitiated is really not such. Rather it is time given to the turning out of careful and artistic work. If your purpose is primarily to "manufacture film," then, of course, you can rush your output. But the result will tell on the screen.

"Each silent drama put on is a separate problem. The studio's business is not like that of a shoe-factory, which makes thousands of duplicates of a given pattern. Where the same thing is done over and over again, it is possible for the so-called efficiency expert to devise time-saving methods. But the same theory cannot be applied to the making of moving pictures.

(Continued on page 10.)



United Film Service in Bankruptcy. Film Pirate Arrested. World Brings Suit Against Lorimor. Warden Osborn in Films.

The United Film Service, Incorporated, who are distributors, have filed a petition in bankruptcy. The liabilities are scheduled at \$614,812, while the assets are given as \$1,072,457. The latter include stock held in subsidiary companies, stock of films, outstanding accounts and notes. Among the creditors are United Motion Picture Producers, Inc., P. T. Powers, Miller Bros., 101 Ranch, United States Printing Co., and The Youkay Corporation. It seems quite likely that a re-organization will be effected and business resumed in the near future. The United has been in business for several years, and have controlled the majority of the exchange business done in this country.

The Essanay Film Company, through the efforts of U. S. District Attorney Harold A. Content, caused the arrest of one Abraham George Levi, who has been doing business at 145 West 45th Street, under the name of the Chaplin Film Company. The charge is a violation of the copyright law, and when arranged before Commissioner Houghton, Levi was held under a bond of \$1000 for further examination. Levi is accused of pirating a film known as "The Champion," in which Charlie Chaplin appears. Many duplicates of the picture were made and either sold outright or rented. The Essanay Company say that this with other similar cases will amount to frauds whereby they have been filched out of some \$500,000 or more. The Keystone Company also seized many films copyrighted by their company. This is going after film pirates in the right way. If they are dealt with severely in a few instances it will put a stop to this despicable practice.

The World Film Corporation has brought suit against Alec Lorimor for \$100,000, charging that he made statements reflecting upon the solvency of the plaintiff corporation, which greatly injured its standing and credit. Lorimor was arrested by Deputy Sheriff Zeitner last week, but was released by Justice Pendleton in \$500 bail. It was through this source that stories of the unsound condition of the World Film Corporation have been circulated about town. At a luncheon at the Knickerbocker quite recently, Mr. Selznick, the World President, made a speech in regard to this matter, in which he declared that his company was in excellent condition and flatly denying the talk of them being in financial difficulties.

Warden Thomas Mott Osborne, who has instituted many reforms at Sing Sing Prison, is to act in the Movies. A scenario has been prepared showing the horrors of the prison system before the reforms were instituted, and the film

when completed will be used by the Prison Reform Committee. This film will be made at Auburn prison and is being taken under the direction of Miss Katherine Russell Bleecker, who has been doing similar work for the Prison Reform Committee for some time. This and other films along the same lines will be used by the committee in its campaign this winter. The first showing of the Auburn film was given at the prison last Sunday before the prisoners.

The Famous Players Film Company have leased the Little Riding School, located in Fifty-sixth street, between Sixth and Seventh Avenues. The building will be entirely done over and remodeled into an up-to-date Motion Picture studio. It will provide ample space for a great number of stages, and has the advantage of being in the heart of the city, easily reached by all lines of transit.

Tom Terriss is directing a comedy picture for The Picture Playhouse Co., Inc., and which is to be called "Papa's Wife." This is Mr. Terriss' first attempt at comedy production, and he does not appear personally in the photo-play. The picture will be quite unusual in character, in that the fun results from situations which are really humorous and not from the use of slap-stick or "horsey" farce methods.

There are many touches which make "Sunshine and Tempest," the delightful Rialto Star Feature comedy of the Mutual Program, a charming screen drama. Chief, of course, is the fact that Marion Sunshine and Florence Tempest are the featured players. These two vaudeville favorites do exceedingly well in this photo-play, Miss Sunshine playing the part of a dear, sunny little maid of the feud-tossed Tennessee mountains, while Miss Tempest has the role of an equally appealing city girl. Towards the end of the picture they discover they are twin sisters. Another noteworthy point about this film is the beautiful scenery that has been caught by the camera.

Through a misunderstanding a telegram from Los Angeles to the New York office of the David Horsley studios, it was announced that Myrtle Stedman had been engaged to appear in Horsley productions. As we stated last week, this was an error. Miss Stedman is still with the Oliver Morosco Company and intends staying with them. The actress really engaged by the Horsley company is Miss Van Buren, who will appear in Centaur pictures.

Forthcoming World Film releases include Clara Kimball Young in a production directed by

James Young and called "The Heart of the Blue Ridge," Holbrook Blinn in "The Family Cupboard," and dainty Mollie King in "The Code of the Mountains." The World also announces that Nicholas Duane has been engaged to play leading roles, probably in support of Miss Young and under the direction of Mr. Young.

John Emerson, the first assistant of D. W. Griffith, has been in New York recently to complete plans for the next Douglas Fairbanks picture for the Triangle Company. The photo-play will require scenes both in the East and West. Griffith will direct those requiring a California setting and Emerson will do the same for the East. Douglas Fairbanks has given up the regular stage entirely and has been placed under a three-year contract by the Triangle.

Recognition of the high standard of Metro pictures was forcibly demonstrated when a Metro feature was selected for the opening of the Neighborhood Playhouse, a unique institution founded and directed by Irene and Alice Lewisohn, the daughters of the millionaire. It is for the purpose of placing the entertainment of New York's East Side on a higher grade basis. The Metro picture chosen for the opening was "The High Road," a picturization of Edward Sheldon's play which deals with the labor problem. It was produced by Rolfe Photo-plays, Inc., and has for its star Valli Valli.

An invitation showing of the Lubin V-L-S-E feature, "Tillie's Tomato Surprise," in which Marie Dressler is featured, was given at the Vitagraph Theatre last week. Miss Dressler herself appeared at the showing and remarked after the six reels had been run that: "I have done some hard work in my life, but believe me, that picture made me work harder than anything I have ever done." There cannot be any doubt about this, for the buxom Marie does about everything from playing football to making a jump from a moving train into a bin of feathers. If you are afraid to laugh, stay away from this picture, because you will find yourself holding your sides almost from the very beginning.

Judging from the elaborate preparations in connection with the staging of the first subject to be produced by Pallas Pictures, the new Paramount organization, the initial release will be one of unusual magnitude. The photo-play with which this concern will make its debut is "The Gentleman from Indiana," starring the popular Dustin Farnum, who has signed a long-term contract to appear in Pallas pictures.

Patents Company, Controlling General Film, Ordered to Dissolve

An opinion against the so-called "Motion Picture Trust," holding it a conspiracy in restraint of trade, under the Sherman act, was filed Friday by Judge Dickinson, in the United States District Court. Twelve motion picture corporations and eleven individuals, representing many of the most important film promoters and producers in this country and abroad, will be ordered later by the Court to dissolve their trust. It was said yesterday that possibly the Motion Picture Patents Company, against which the Government suit was directed, would appeal to the Supreme Court.

According to certain picture magnates in this city, the dissolution of the "movie trust" will have little or no effect upon exhibitors and the public. Some thought, judging by Judge Dickinson's opinion, that similar suits would be brought against the Mutual and Universal companies, which, it was said, were combinations not unlike the General Film Company, which was linked up with the Motion Picture Patents Company, the dissolution of the latter being equivalent to the dissolution of the former.

"Open Market" Predicted

It also was said that the order to dissolve had been anticipated; that certain splits from the General Film Company already had taken place; that its stock had declined from 100 to 38, and that arrangements had been made to cope with the situation. Certain authorities went so far as to say they did not believe the General Film Company would carry the case to the Supreme Court. An "open market" for films was predicted.

News of the dissolution of the "movie trust" jumped to San Fran-

cisco, where Sigmund Lubin, one of the defendants, commented: "We will have to readjust the business to fit the law, but I can hardly see how we can do it. This means millions in expense for us, and a big loss." He confirmed the belief that the case would not be appealed to the Supreme Court.

"There will be no attempt on the part of the motion picture people," he said, "to carry the fight any further."

Independent motion picture producers whose centre is the "film city" of Los Angeles, thought the decision would open for the first time a free market to makers of picture plays. They were elated at the news. So was the Department of Justice at Washington.

Motion picture authorities yesterday said that the General Film Company really had ceased to be a monopoly in restraint of trade when the Universal Manufacturing and Distribution Company and the Mutual Film Corporation was organized, and with the expiration of many patents controlled by the Motion Picture Patents Company. Pathe Freres withdrew last August from the trust. The "VLSE," or Vitagraph, Selig, Lubin and Essanay companies, now are releasing their own four or more reel features. Many of the "trust" contracts, made for a term of five years, expired in 1913, and several were not, it is understood, renewed.

Decision Discounted

Ira W. Lowry, treasurer of the Lubin Manufacturing Company, one of the defendant concerns, said he did not think the decision against the trust "would make much difference to anyone."

room. But each one is treated as an individual 'job,' so to speak. There is no effort to make all fit into the same mold.

"We are our own efficiency experts. So many different considerations enter into cinematography that I do not believe an outsider could come into a studio and make an intelligent survey. Balboa's system is not red-tape, like so many efficiency programs prove to be in the last analysis. I feel competent to judge because I am an engineer by profession and had years of practical experience before becoming identified with the film industry. To my notion, the most efficient results are obtained by having competent employees, men who do not cross each other's tracks, but follow harmoniously, one after the other."

"As I see it, the actor's time is the hardest thing to regulate economically. But one cannot expect him to punch a time clock like a stage hand, because his work is of an entirely different order. I mean this independent of so-called temperament. Artistic considerations must be allowed for. Then, again, in an outdoor studio, everything depends on the sun. Until it appears nothing can be made. But it is possible to have such a system that everything will be in place and all players ready for 'shooting' the minute the light is right."

"We have a number of innovations at Balboa which help us to get results. For instance, we get daily reports from the U. S. Weather Bureau. They are tabulated. Then we have instruments of our own for independent observations. By striking an average between the two we are right 99 per cent. of the time on what tomorrow's weather is going to be. Accordingly we lay out our work, prepare for big scenes and order extras."

"A 'location book' is kept for the assistance of directors. It contains snapshots of all sorts of locations. By consulting this our producers can find the spot they need without unnecessary loss of time. We also keep on record a 'still' of every set erected on the stage. Each item in our property-rooms—and there are a hundred thousand of them—is card-indexed so that it can be found on the instant. All props must be kept clean and dusted. We have a complete stock of furniture of all periods, and rent nothing. In this way an inconceivable amount of time lost by most studios is saved at Balboa. It takes a large investment, but more than pays for itself in the long run."

"Wherever the human element is as important as in the making of motion pictures, it will not be possible to stop all the leaks, as when you are working mechanically as most factories do. Until we use automatons to enact our silent dramas we will always have the wastage problem before us, I fear. It is the mechanical that we want to get away from in pictures—the tendency to sameness."

"It is the constant change that holds the public. That is the principal objection to all studios following a uniform method of production as the carshops do. In view of the continual change in output we feel that Balboa has achieved a high degree of efficiency. The many trained observers from other studios and technical newspaper men who visit us say so too."

"An American Gentleman"

(Continued from page 4)

he became convinced that the gypsies and Lawyer Parker were involved in the crime. His suspicions were corroborated after he had a chat with the Carina, the beautiful girl of the gypsy tribe. His heart was enraptured with the charming miss, and for hours he would sit by the open fireplace and dream of the beautiful maiden whom he believed to be a member of the band. Damaging bits of evidence showing that the crime was traceable to the suspects led George to inform the police of the facts in the case. The gypsies, knowing the true state of affairs, endeavored to make their escape before the authorities could interfere.

The murderers of the elder Hathaway met a swift and sure retribution. As they sped down the country road in an attempt to escape the hand of the law, a few planks pried from a bridge across Redwood Gulch finished the work that the police failed to accomplish. Turning over and over in its awful plunge, the wagon containing the leaders of the Roman band met almost instant death at the bottom of the rocky ravine.

Preceding the final catastrophe numerous and futile were the attempts that the gypsies put forth in an effort to keep Carina and young Hathaway apart. It was a case of love at first sight, and when Hathaway had solved the murder of his father, and with the aid of a faithful servant, had recovered the treasure, he at once asked Carina to become his wife.

"I have carried you away from the camp," began George, pleading, "and now I want you to be my wife."

The beautiful maiden turned her shining face upward and replied sweetly, "Do you want a despised gypsy girl to become your own?"

"Yes, I love you with all my soul and whatever you might have been, you are mine now," he exclaimed fervently.

The answer was a kiss, and as the two lips met, everything was joy and happiness. A few hours later, however, when Doctor Davis learned that Carina was none other than his long lost daughter Helen, all bounds of delight were surpassed.

It would have been difficult to say whether the aged father, the sweet girl or the prospective bridegroom were the happiest of the three. Suffice it is to mention that "The American Gentleman" came into his own, and after some of the most trying experiences, all had ended well.

On Studio Management

(Continued from page 8)

"I don't want to be understood as contending that system cannot be applied to picture-making. On the contrary, I am an ardent advocate of methodical procedure. The Balboa studio has worked out a comprehensive system whereby all its varied departments dovetail. Productions move with all possible celerity from the scenario department to the company's projection

Charming Betty Bovee Grants an Interview

Noted Artist's Model Succumbs to the Lure of the Photoplay.

Will Sign with Prominent Company

ONE of Philadelphia's most beautiful girls, Miss Betty Bovee, who has attained an enviable reputation as an artist's model, has been won over to pictures and instead of playing in the movie studios at various intervals, she has decided to give up altogether her vocation as model and become associated with a prominent film corporation. As soon as this announcement was flashed into the editorial sanctum, the writer, desiring to look after the interests of his readers, requested an interview with Miss Bovee. Like many other prominent professional folk, the graceful young lady at first was loath to submit herself to the severe trial of having one demand information concerning herself and her activities. However, as is customary, the writer overcame all objections by using carefully prepared persuasive methods and the interview was granted.

To say that Miss Bovee is truly one of the most beautiful girls of the blonde type in the community immortalized by William Penn and his descendants is a very strong statement, for if there is such a town as a "champion pretty girl burg" all will admit that hats are doffed to Philadelphia, designated in important Western centres as the City of Brotherly Love, in the Sunny South as the City of Homes, and in New York as—well, to return to the narrative.

Seated in the presence of the girl over whom artists and men have raved, the awed expression in which the chat was begun can be readily understood. It was true that Rosenthal, Malarky, Fisher and other brush experts had proclaimed Miss Bovee the most beautiful blonde that they had ever seen and she was certainly living up to her reputed beauty on this occasion.

"Can you tell me something interesting concerning your work as an artist's model?" quivered the interviewer.

"Yes, but don't you think it is just grand that the Phillies have won the pennant?" she exclaimed, enthusiastically.

The ice was broken and the warm smile which played on her perfectly curved lips melted the dignified heart of the scribe. Here was a subject that he could talk on, and would much rather discuss than the hallowed studio of long-haired artists and beautiful women.

"So you are interested in baseball?"

"Oh, I just love it. I am a faithful follower of the Phillies and when I learned that they had won the pennant last night I experienced the happiest moments of my life. If you want to tell your readers about my love for the grand old game, and especially the Phillies, don't fail to mention that I just adore Alexander. I think he is such a splendid pitcher, and I hope that I will be afforded the pleasure of making his acquaintance during the world's series. Oh, yes, I intend to see every game of the big series."

After talking over the possibilities of the Red Sox winning the majority of the games, it was learned that Miss Bovee predicted that the Phillies would win the universal title by taking four out of the first five contests from the red-

hosed individuals from the city of culture and beans. Just how Miss Bovee ranks as a prophet remains to be seen.

"I understand that you have taken part in several film productions?" the remark being placed in the form of a query.

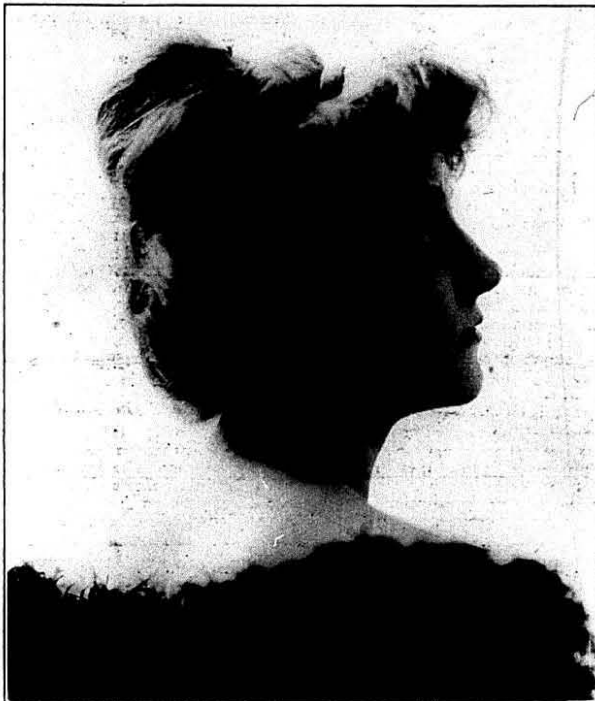
"Oh, yes, I played the leads with the Universal Film Corporation at St. Louis in two of their finest productions and was also featured in the Western Vitagraph Company in a number of productions adaptable to the land of golden sunsets."

"Since you have attained an enviable reputation as a model and

dities with which various States are associated. She is a high school and college graduate and is interested in educational subjects of all kinds.

"I am very fond of reading," she said in parting, "and my favorite books are Tennyson's poems and the works of Dickens. I also delight in reading the high class magazines and my favorites are Harper's, The Century, Leslie's and the Photo-Play Review."

Miss Bovee has been taking a long needed rest and is now ready to enter upon her new vocation. Although she has received many fine



Betty Bovee

have also figured in pictures, would it be possible for you to determine which of the arts that you like the better?"

"While there is a certain indescribable fascination attached to the career of a model, I am emphatic when I declare that I much better liked to work before the commanding director in a photo-play. There is more romance and freedom in the movie game, and then, again, I feel that my ability demands my leaning toward the field of the silent drama."

"Is there any objection to placing your age in the article," was asked.

"None whatever," was the pleasant response. "I will be twenty-one years of age on my next birthday; to be exact, I was born March 16, 1895. Dear old Philly is my native town, and I am so fond of the city that wherever I go I always boost the Keystone Commonwealth to the highest notch."

"Have you had any experience on the living stage?"

"About two years. The majority of this time I spent playing leads in a stock company at Milwaukee."

Miss Bovee has traveled extensively through the West and is well versed in the mannerisms and od-

offers from renowned artists all over the land, she has adhered to her determination to enter the arena of the celluloid drama and is expected to accept a position with a well-known film company in the East next week.

The young lady is about five feet six inches in height, with proportionate weight. She is very graceful in form, as those who are acquainted with her work as a model know. Her light blue eyes harmonize with the soft and beautiful expression of her fair countenance. Her golden hair is rare and unmatchable, inasmuch as it bears a lustre which cannot be duplicated. Glistening teeth of pearly white, a prettily curved nose and full white throat aid in rendering it possible to state that her beauty arrives as near perfection as it is possible for a human to become. Betty Bovee as a motion picture actress has natural handicaps which are invaluable and her desire to become as popular before the camera's eye as she was when posing for America's best artists, should be fulfilled, and, in such a case, it is certain that Miss Bovee will become a star of the first magnitude.

STUDIO GOSSIP

PLAYS & PLAYERS

Neva Gerber, the little "Beauty" brand actress, collapsed at the end of a recent photoplay and her mother promptly took her to Los Angeles, away from her work. She will take a short holiday and deserves it—she has been acting for months without scarcely a day off and like so many other willing girls overdid it. Neva is at present visiting friends in Los Angeles.

Otis Harlan, the well-known comedian, who is starring in Selig Red Seal comedies, soon to be released, was supposed to engage in a comedy scene with a mule. The mule was also supposed to "play dead." However, the mule's heels proved overly active and Harlan had a kick coming.

May Ward says—
Many a split-reel man imagines he's a five-part feature.

Billy Reeves, the King of Inebriates, the Purveyor of Boozed Comedy, the Knight of Drunken Swells, the Scream of the Screen, is fastened down, "plastered hair, red nose and spread feet," as a full-pledged star in motion pictures, not to be pried loose by any tempting, although sincere, fabulous offers from vaudeville or theatrical agencies.

Last week, one Zablosky, a theatrical magnate of Philly, dashed madly to the Lubin Studios in search of Billie and gulping down a lump in his throat laid a contract before the "Czar of Drunks," calling for \$20,000 for a return to vaudeville for a period of twelve weeks with his sketch, "A Night in an English Music Hall." Despite the flattering offer Billie stood pat and signed up with Lubin for six more months at a figure he doesn't quote, but which causes him to smile at the twenty thousand offer, and remark casually that the "movies look good to him for a good long time to come."

Reeves begins work in a new series of light comedies to be written by Mark Swan and produced under the direction of Earl Metcalfe.

It is hard to actually define the most attractive features of Bessie Barriscale. One thing is certain, she has one of the most beautiful throats a woman has ever created with. When one looks at Miss Barriscale one knows how attractive a throat may be. Some people think her eyes her most attractive feature, for they are dark and can either be inscrutable or expressive, but either way they are mighty pretty eyes. Her hair is inclined to be light, yet there is a reddish tint to it which is pleasing and she has an almost perfect complexion. It is easy to see that she is a very lucky woman.

Rosemary Theby, while never having suffered the torments of a trouping, knows enough about the demands of travel to seek to improve conditions. She has invented a short-trip case of patent leather with an interior arrangement of pockets, pouches and unexpected compartments, which make the labyrinth of Mammoth Cave seem simple by comparison, except that

in Miss Theby's contrivance one always finds what one wants.

House Peters, the universally popular leading man of distinctive rugged American type, begins his engagement with the Lubin Company auspiciously by being cast as Mr. Lewis' leading man in the role of Steve Ghant in "The Great Divide," the character which was made immortal by Henry Miller.

Edna Maison, of the Universal, has played one or two leads of the "heavy" type and her performance in "The Dumb Girl of Portici" proves what a mistress of the art of expression she is. When she registers contempt or loathing with those fine eyes of hers, it is enough to make one curl up and her repressed rage gets right over on the screen.

The published report that an Edward Earle had gone to Arizona to assist in the filming of a play has worried Edward Earle, Edison, as to the origin of the report, as it keeps him busy explaining, through correspondence swelled thereby, that he is still associated with Edison. His conjecture of the mix-up is that there is a camera man, in another company, of the same name as himself. He is in hopes that the other Earle will change his name.

Jack Holmes, who was with Lubin's for two years, is now connected with Paul Hillis' Manhattan Players Company, at the Dixon Theatre, Manayunk, Philadelphia.

May Ward is starting an "Old Movie Goose Book." Here is the first candidate:

Old Mother Hubbard

She went to the cupboard

To get her poor dog a bone,

But when she got there

The cupboard was bare.

And all she could give him was a trading stamp ticket to a movie show.

In the forthcoming production of the Jesse L. Lasky Feature Play Company of James Forbes' comedy-drama, "The Chorus Lady," one of the most popular American plays ever written, fifty of the prettiest girls in Hollywood and Los Angeles, California, will be seen on the screen. Many of these young women, home during the late summer from school, were enthusiastic to act before the camera and several of the scenes of the photoplay production show a large musical comedy chorus rehearsing.

Miss Rosetta Brice, the charming and dainty titian-haired leading lady of the Lubin Manufacturing Company, is receiving the compliments of her friends for the lucky escape from permanent injury or even death which came to her this week past at Mineola, Long Island. A scene necessary for the completion of the great war drama, "The Rights of Man or War's Red Blotch," which is being produced by Director Jack Pratt for the Lubin Company, was an aeroplane flight, in which Miss Brice was to be carried as passenger.

George Grey, the Wright aviator, was the pilot selected to carry Miss Brice. The rise was successfully

made, despite the fact that the wind was decidedly adverse to flying and the machine had risen to a height of about fifty feet and had begun its descent, all that was necessary for the scene, when a puff of wind tilted the biplane and caused it to plunge headlong to earth. The machine was badly damaged, but despite a severe scalding received by Mr. Grey, and Miss Brice being rendered almost hysterical from shock, she insisted upon another flight being made in the afternoon.

Aviator Grey found it impossible to repair his own machine, but succeeded in securing another and at three o'clock a second flight was made successfully and without mishap. An altitude climb of more than three thousand feet was made in order that the camera could record the volplaning back to earth.

Miss Brice originally wildly enthusiastic over the sensation of flying, this being her initial flight, fears that the impressed thought upon her mind of her first sudden rush to earth, forces her to admit that she would rather travel on the highways than the airways.

Unique Tribute to Paramount

An indication as to the co-operation between the Paramount Pictures Corporation, its exchanges and its exhibitors is evidenced in a letter received by Mr. Wm. E. Smith, of the Philadelphia Paramount Exchange, from Stanley V. Mastbaum, of the Stanley Company, one of the largest motion picture theatres in the East.

"In behalf of the Board of Directors of the Stanley Theatre Company, who operate the Stanley Theatre, Philadelphia, I wish to send to you their thanks for the kind consideration you have given this theatre since the exhibition of the first release of the Paramount Program. The Stanley Theatre has used this service exclusively and uninterruptedly since the beginning.

"I would ask that you give the necessary instructions that our weekly price of pictures used at the above theatre, obtained from your exchange, be increased twenty (20%) per cent., beginning October 1st, 1915.

"You may think this letter a little unusual, but it is done for the purpose of bearing a portion of the burdens of the producers of these fine pictures and to extend our share of help to them so that they will be able to do greater things for the Paramount Program.

"From present indications and your published list of future releases, I have no doubt the Board of Directors of the Stanley Theatre will be able to write you very shortly another letter containing the same welcome news about additional increase in price of your service.

(Signed)

"STANLEY V. MASTBAUM

"The Directors of the Stanley Company."

It was only recently that Marcus Loew signed with the William L. Sherry Feature Film Company for forty-two solid days' bookings on Paramount Pictures, stating to Adolph Zukor, president of the Famous Players Film Company, and Samuel Goldfish, executive head of the Lasky Company, that the integrity of Paramount was such that he did not dare to even look at the pictures before they were played at his chain of houses.

Reviews of the Week's Film Releases

"DARLING DANDY"

Essanay. Featuring Ruth Stonehouse, John Lorenz and John Thorne

Ruth Stonehouse displays wonderful character work in this fine production. Her supporting cast were well selected, and as a whole the film is one of the finest that the Essanay people have released recently. The photography is good and were it not for the fact that the theme is a well-worn one and that some of the acts were too short, we would say that the drama arrived at perfection.

The story is woven around Darling Dandy, who is an orphan living alone in a hut, and who has had practically no education. She, however, is a lovable character, and the young minister of the village falls in love with her. A civil engineer comes to the village to make surveys, and the girl falls in love with him. He proves to be a scoundrel, however, and leaves Darling Dandy heartbroken. The engineer, who has wronged a girl in the city, takes her child and leaves it on the minister's doorstep in the village. Darling



A Scene from "Darling Dandy"

ing Dandy sees it and takes it to her home. The city girl forces the engineer to go with her for the child, but when she sees it she refuses to take it back. Darling Dandy learns what a scoundrel the man she had loved is and turns to the minister, who clasps her in his arms.

"The Circular Staircase"

Five Reels. Selig.

Aunt Ray.....Bessie Besserer
Gertrude Innis.....Stella Rozeto
Halsey Innis.....Guy Coombs
Arnold Armstrong.....George Benson
Anne Watson.....Jane Watson
Detective Jamison.....Fred Huntley
Jack Bailey.....William Howard

A story shrouded in mystery, and it isn't solved until the end. It is from the book of the same name by Mary Roberts Rhinehart, and it is full of thrills. They come so fast that you hardly get over one before another one comes right along. The directing was good and the cast consisted of many Selig favorites. If you like mystery, detectives, shooting in the dark, secret doors, etc., then see this picture, as it is a sure "thriller."

"Guarding Old Glory"

A Strand Special.

This is not a story, but actual facts. Are you interested in your country's defense? Here is a chance for you to actually see in pictures the fighting machine of this country, and every true American should see it. The Strand Theatre is running this in installments, one a week. If you do not get a chance to see the first, by all means don't miss the second. Do you think this country is prepared? Do you think it is able, in its present condition, to cope with any other nation? See this picture and you will soon see just what is needed.

"The Voice in the Fog"

Five Reels. Lasky. J. P. McGovern, Director.

Thomas Webb.....Donald Brian
Mason.....Frank A. Connor
Kitty Killigrew.....Adda Gleason
Mason's Assistant.....George Gebhardt

Mr. Killigrew.....Ernest Joy
Mrs. Killigrew.....Florence Smythe
A romantic little love story from the book by Harold MacGrath. It deals with a gentleman burglar who casts suspicion upon the hero. Donald Brian, the musical comedy star, makes a fine hero. He is ably supported by a strong cast. The directing is up to the Lasky standard. I would advise all fans who like a story of romance and adventure to see this picture and discover for themselves what was said by the "Voice in the Fog."

"The Flash of an Emerald"

Five Parts. Shubert-World. Directed by Albert Capellani. Featuring Robert Warwick.

Lucius Waldeck.....Robert Warwick
Victoria Allison.....Dorothy Fairchild
Sonia Mercer.....Jean Stuart
Mrs. Watson.....Julia Stuart
Madeline.....Georgia May Fursman
Marie.....Clarissa Selwynne
Phillipa Ford.....June Elvidge
Morton Conway.....Paul Gordon

A story of a gentleman burglar who steals a valuable emerald and then clumsily gives it to the daughter of the woman he stole the stone from. In this picture Robert Warwick has the chance of playing

the villain instead of the hero, as he is usually cast. This gives him a fine chance of displaying his wonderful versatility. He is supported by an exceptionally strong cast. This adds just another to the list of World successes, and I can assure you that it is well worth seeing.

"Tillie's Tomato Surprise"

Six Parts. Lubin-V. L. S. E. Directed by Howell Hansell. Featuring Marie Dressler.

The Bat, a flying Scotchman, Colin Campbell
Amber Gris.....Eleanor Fairbanks
Aunt Sally.....Sarah McVicker
Tillie's Mother.....Clara Lambert
Percy Jitney.....Tom McNaughton
Tillie Todd.....Marie Dressler

A regular gloom-chaser. Nothing has equaled it since the "Punctured Romance." Miss Dressler certainly deserves credit for the playing she puts into this picture. There is no getting away from it, it is hard work and any doubting young stage aspirants should see this picture and would be convinced. There were many notable at the private showing and among them was none other than the star herself, Miss Dressler. It must have been real gratifying to her to hear the enthusiastic applause that greeted the picture. The introduction was something new and novel. Miss Dressler was ably supported by Tom McNaughton and Colin Campbell, who did their share in upholding the comical situations. Don't miss the Chucktown football game, because you will laugh until you cry. The lawn party was very picturesque. During this scene two professional dancers gave a very graceful demonstration of the terpsichorean art. If you like clean, wholesome fun, done in the popular Marie Dressler style, then see this picture, as I can assure you that you will get your money's worth of laughter out of it.

"Vanity Fair"

Kleine-Edison Service. From Thackeray's Novel. Featuring Mrs. Fiske.

Cast:

Becky Sharp.....Mrs. Fiske
Becky, as a child.....Leonie Flugrath
Rakedell Sharp.....Yale Benner
Amelia Sedley.....Helen Fulton
Jos. Sedley.....William Wadsworth
George Osborne.....Richard Tucker
Mr. Osborne.....Robert Brower
Capt. Wm. Dobbin.....Frank McGlynn
Rawdon Crawley.....Bigelow Cooper
Lord Steyne.....George A. Wright
George Sedley Osborne.....Maurice Stewart, Jr.

Lady Steyne.....Helene Strickland

A massive production, well staged, well directed and photographed exceedingly well. A capable cast of Edison players are in support of the star, and they carry the picture and make it a success. Mrs. Fiske does not make a very great impression in this feature. There are many scenes in "Vanity Fair" that deserve special mention, such as the large ballroom, with many, many "extras" dancing, and it should be stated right here that these "extras" have been handled in excellent fashion. The war bits have been well done, while the body of the play has been given the attention that bespeaks a successful feature in every way. Helen Fulton as Amelia Sedley easily carried

(Continued on page 14)

Prominent in Photo-Play World

WHILE the accompanying photograph is of Florence Hackett, the revelations following are mostly devoted to her talented progeny. Jeanette, Albert and Raymond, aged about 17, 15 and 13 years, respectively, are all of the material generally attributed to geniuses, and have done many notable things both for the so-called legitimate stage and the screen, already in their few years. We can call to mind but one other family in filmland which have given a juvenile trio to the screen—with so much benefit to said class of entertainment—the Smith or Pickford family. The three Pickfords, Mary, Lottie and Jack, are all stars in the photo-play world, but they have the advantage of several years in age over the Hackett children. In their case, also, no claim to histrionic honors is made by the parents, Mrs. Charlotte Smith, who is satisfied to chaperone her gifted offspring in their applause and fortune-winning careers.

But Florence Hackett is positively the youngest mother of infant phenomena known to history. She herself has been a film star of considerable magnitude for many years, and shows no signs of a retiring disposition at this writing. For some four years she has assumed "vampirical" roles in Lubin dramas, and previous to that was a member of the original Reliance company, which included such notables as Gertrude Robinson, Tony O'Sullivan, James Cooley, Henry Walthall, Fritz Brunette and others now well known as photo-play stars. Since leaving Lubin earlier this year she has appeared in feature productions released on the World Film program and others. In the olden days the Pickfords and Hacketts were playmates and it was through the friendship of Florence Hackett for Mother Pickford that the latter's children secured their initial footing in screenland.

The Hackett children are no relation to James K. or Norman of the same name. Their father was a non-professional. Some six or eight years ago, when "The Writing on the Wall" was on tour starring Olga Nethersole, the part of a maid was handled delightfully by Mrs. Hackett, who was programmed as Florence Spreen. Investigation results in discovery of the fact that her maiden name was Spreen, and also explains the frequent references to "Grandma Spreen" which fall from the lips of the Hackett children in these days. Grandma Spreen now devotes herself to the care of her famous grandchildren, and her needle is



Florence Hackett

never idle in the Hackett household, where she is renowned for her ingenuity and talent as a builder of garments for the children. In the Nethersole play referred to above, Albert, the older of the Hackett boys, also appeared. The play was a very gloomy one, and critics well remember it because of the one solitary joke it contained, said joke being based upon Albert's pajamas. Both Albert and his mother also appeared in "The Traveling Salesman," a Henry B. Harris comedy by James Forde, author of "The Chorus Lady."

Jeanette, the oldest child, is beautiful and blonde and a clever dancer. She supervised the dancing scenes in Lubin productions for some time, and has done similar service for many other film producers in New York. She was with Margaret Anglin in the special performances given at the Greek Theatre, Berkley, California, recently, and has traveled throughout the West in stock companies. In "The Road o' Strife" serial recently released by the Lubin company

Jeanette was prominently cast, and she has been the delicate feminine bulwark of the Lubinville acting forces for some time, is very temperamental and likes salt water taffy.

Raymond, the youngest (and same say the "greatest") of the Hackett children, is, or was a twin—his twin having departed for a better world long ago. Raymond is a protegee of Margaret Anglin and played David in "The Awakening of Helena Ritchie" for three seasons. That being, by the way, the longest child part ever written into a play, but nevertheless handled in a masterly manner by Master Hackett. He was also with John Mason in "As a Man Thinks," by Augustus Thomas, about two seasons ago, and was accompanied on that tour by Grandma Spreen. In the late Clyde Fitch's "A Happy Marriage," with Doris Keane and Edwin Arden, Raymond gained honors too.

When Florence Hackett came to Lubinville the children were grabbed by Colonel Joe Smiley for his proposed juvenile or "kid company," which was the first of its kind in films. Many delightful photo-plays by that aggregation will be remembered by those who saw Lubins of 1912 or thereabouts, in which the Hackett children, Buster Johnson and Brooks McCloskey carried off the honors without the aid of an adult—at least within camera range.

As to intimate personal traits of Florence Hackett, Grandma Spreen and the wonderful Hackett children we can write little. They are of the stage and studio when at work, and when gathered about their own fireplace are about like other families of well-brought-up, affectionate children who have their way to make in the world. In hours of relaxation Jeanette is fond of telling of the Golden West; Florence, of her dislike for the demon rum and its disciples, and Raymond mixes marvelous cocktails for alcoholic visitors with the utmost sang-froid—and then some—and occasionally hints at his favorite pastime, which is saving United Cigar Store certificates. Albert plays baseball and stages fistic battles between Raymond and the neighbors' children, usually assisting his brother at critical moments. And as we stated already—Florence Hackett is the capable and proud mother of these clever children, but refuses to let it interfere with her own screen career, which is bringing her fresh laurels daily.

Steve Talbot.

(Continued from page 15)

off the honors among the feminine members of the cast. William Wadsworth played excellently. Richard Tucker was effective. Robert Brower in a part exactly suited to him, registered a personal triumph. Frank McGlynn worked hard in a thankless role and "put it over," while Bigelow Cooper made a deep impression in the part of Rawdon Crawley. Mrs. Fiske did all she could to make a success of her playing, but she is not adapted to screen work, or if she is, did not

show it in this production. The feature is in seven reels. It could have been done much more effectively in six, as there are parts which drag a bit. However, this will probably be remedied before the picture is released for public showing. It is a fully worth while feature in every way and one that you will enjoy. Edison spared no expense to make this a great photo-play, and they have succeeded. You will not regret spending your good money to see this picture, for it is an entertainment far, far better than many so-called features.

"Damaged Goods"

Seven Reels. American Mutual.

George Dupont...Richard Bennett
A girl of the streets.

Adrienne Morrison
Mrs. Dupont...Maud Milton
Henriette Locke...Olive Templeton
Mrs. James Forsythe.

Josephine Ditt
A Seamstress...Jacqueline Moore
A Doctor...Lewis Bennison
Senator Locke...John Steppling

A private showing of the film version of "Damaged Goods" was

(Continued on page 17)

IN ANSWER TO YOURS

LOATHSOME LOTTIE.—You are mistaken as neither Alan Hale nor Mrs. La Varnie appeared in "Pippa Passes" (Biograph). The correct cast is as follows: Pippe, Gertrude Robinson; a laborer, George Nicholls; artists, James Kirkwood, Mack Sennett, Billy Quirk; ill-mated couple, Arthur Johnson and Marion Leonard; the wife's lover, Owen Moore. October 15th this will be re-released.

BRASSEY CALL.—Billy Garwood was with Thanouser at that time. He is now in the Western "Universal City" studios. Thomas Chatterton has left NYMP for Universal and is appearing in Cleo Madison's company. Finnegan's Wild Animal Farm is in Darby, Pa., not Los Angeles.

HALF GROSS.—Ed Brady, formerly of the Broncho and Kay Bee brands, and since then with Universal, is now a Balboa actor. His wife is known as Lillian West, also of Balboa. Anna Lehr is with the Bosworth-Universal company. Patsy de Forrest wears near-tights in a recent Lubin comedy—"Captain Kid and Ditto" is the title and Miss Patsy appears throughout in a bathing suit. Looks werry nice, too.

TINY HARRIS.—Good morning! Mr. Mair writes that it is *chins* not shins that he admires most in ladies. He also has asked that a copy of the issue bearing his expose be sent to his fiasco—so we do not take a great deal of stock in the denial! Geraldine Farrar and Geraldine O'Brien are not related. The latter is at present working in a Lubin production.

MRS. GRAHAM.—Elbert Hubbard's "Message to Garcia" is being filmed in the Edison company. Don't brag about your "artistic temperament"—the same Elbert says it means that you are moody, irritable, fault-finding, and a good deal of the time idle. (See Health and Wealth, page 48.)

ARABELLA.—Very glad to learn you enjoy this department. It is for you to enjoy! Francis Ford and Grace Cunard are mentioned as stars and producers of "The Campbells Are Coming," a Universal multiple reel spectacle. We don't think the title has any reference to the Campbells you have in mind—even though one of your Campbells is coming! Neither is the soup-canning Campbell implicated.

D. C. BERNADETTE.—Hope you're not mad mit us? Billy Quirk is now with the Harvard Film Corporation which is located at 231 Tenth avenue, New York City. Fay Tincher was once in Weber & Fields' Jubilee, which was a stage production. No, we are not bald nor bilious. Neither are we bearded. Meaning the writer of this page, who is nearer thirty years of age than seventy. Aren't you glad?

MICK-MACK.—No, the department you refer to appearing weekly in this magazine under heading of "Prominent in Photoplay World" is not written by the different people described. It is written by Mr. Talbot, of Philadelphia, who has an extensive acquaintance among bashful and retiring film folk. We understand that he usual-

ly writes articles in question without consulting the subjects and their first knowledge of same is via the printed page. The photos used are from his private art gallery. You are eligible if he has a photo of you and knows you well enough to fill a page with words concerning your past—without letting the interest sag! Beware, Mack, you may get it when you least expect it! And it is usually a page of "revelations" if you've noticed!

MCSWEEN.—"The Birth of a Nation" is running now in the following cities: Philadelphia, Boston, Chicago, New York, San Francisco, Seattle, Pittsburgh, St. Louis, Dallas, Texas, and Portland Maine. Different "prints" from the same original negative are used.

ICICLE IKE.—In "Twas Ever Thus" (Bosworth Inc.) appears Elsie Janis, Hobart Bosworth, Owen Moore, Myrtle Stedman and others. It was made some time ago. Yes, William Nigh was once with Keystone. He played the title roll in "Izzy, the Firebug." The second week's Triangle program is announced as follows: "Martyrs of the Alamo" (Griffith), "The Coward" (Ince), "A Favorite Fool" (Sennett).

HARRY TSCHOEFPHT.—Gladys Hulette is now with Thanouser. Think we answered that one before, but your name has us all fussed. Is it real, Harry, and is your dad still living?

BILL WEBBER.—Fritzi Brunette, "that cute thing," as you call her, was in "Neath Calvary's Shadow," a Selig, written by the prolific William H. Lippert. Trained moth balls are, as yet, unknown to films; however, pool balls are not. Fringstance, W. C. Fields' Mutual Comedy, of similiar title.

AMBITIOUS MIKE.—We admit it. Many are called and few are chosen—to star in films. Betty Nansen was both called and chosen, it seems. Bob Leonard is both star and director in Universal pictures. His wife is known to theatregoers as Lillian Layton, a light opera star and lives in California. Jess Dandy (long of the Keystone company) is en route with Perry

J. Kelly's "Prince of Pilsen" company. Their route for the last half of October is through Indiana and Illinois, playing one-day stands from Indianapolis, October 2d, to a ten-day engagement at the auditorium in Chicago, ending October 31.

KITTY TRYON.—"The Journal of Lord John" is a series to be released on the Universal program. The story was written by a Mrs. Williamson and is being done into photoplay form by Norbert Lusk. It is probable that William Garwood will play the title role and the story will run serially in twelve monthly instalments in the McClue publications, starting with November McClure's Magazine. We understand that the "Lubin Bulletin" is issued monthly. So!

LILY MAY C.—"Slim" Summer-ville was the young man in "The Rent Jumpers" (Keystone), and Frank Opperman was the girl's father. Ed Kennedy was the shell worker in "Fatty's Plucky Pup," also a Keystone. Jess Dandy is back on the stage, see answer above.

ALICE H.—Wilfred Lucas is not with Universal, but with Griffith's Fine Arts Films. Edna Foster appears briefly in Biograph's "The Little Tease." Donald Crisp, Eddie Dillon, Fred Mace and Mabel Normand all in "The Diving Girl" (Biograph). It's a one reeler.

NEAL OF THE SUBWAY.—Dorothy Davenport plays Lucy Allerton in "The Explorer" (Lasky). Frank McGlynn is now directing for Edison. Anna Luther is in New York, but last advices do not state that she is with any film company. Yes, Billy Mason has been with Essanay for some time, but is now a Universal comedian.

DON ALDEVANS.—We do not know of any studio needing an actor with ability to cough at will, but you might submit phonograph records of your best barks to any manufacturers whose product you are anxious to improve. If your "noises" are as visible as they are audible, they should be of value in films. You know—it wasn't the cough that carried him off—'twas the coffin they carried him offin!

LEADING PHOTO-PLAYERS OF THE VITAGRAPH CO. OF AMERICA

Mary Anderson
Movie Doll

Katherin Franek
Characters

Paul Scardon
Playing Professor Stilliter "The Goddess"

Billy Billing
Characters

"Get the Best Always"

Evart Overton
Leads

Record of Current Films

Universal Program

Monday, October 4, 1915.

BROADWAY UNIVERSAL FEATURE—Fatherhood (Four parts—Drama).

NESTOR—When a Man's Fickle (Comedy).

Tuesday, October 5, 1915.

GOLD SEAL—The Silent Battle (Three parts—Drama).

IMP—The Unnecessary Sex (Comedy).

REX—No release this day.

Wednesday, October 6, 1915.

ANIMATED WEEKLY—Number 187 (News).

L-KO—No release this day.

VICTOR—The Woman Who Lied (Three parts—Drama).

Thursday, October 7, 1915.

BIG U—The \$50,000 Jewel Theft (Two parts—Drama).

LAEMMLE—No release this day.

POWERS—The Acrobat's Dream—The Hero of the Gridiron (Comedy).

Friday, October 8, 1915.

NESTOR—Eddie's Little Love Affair (Comedy).

REX—The House With the Drawn Shades (Two parts—Drama).

VICTOR—No release this day.

Saturday, October 9, 1915.

BISON—The Queen of Jungle Land (Three parts—Drama).

JOKER—\$50.00 For a Kiss (Comedy).

POWERS—The Third Partner (Drama).

Mutual Program

Monday, October 4, 1915.

AMERICAN—Just as It Happened (Two parts—Drama).

FALSTAFF—Cousin Clara's Cook Book (Comedy).

NOVELTY—The Corsican Brothers' Up to Date (Burlesque).

Tuesday, October 5, 1915.

BEAUTY—Mother's Busy Week (Comedy).

GAUMONT—See America First (Scenic).

—Keeping Up With the Joneses (Cartoon).

THANHOUSER—The Light on the Reef (Two parts—Drama).

Wednesday, October 6, 1915.

MUTUAL—Just Like His Wife (Comedy).

RIALTO—Sunshine and Tempest (Three parts—Drama).

Thursday, October 7, 1915.

CENTAUR—Subject Not Yet Announced.

FALSTAFF—Dick's Demon Dachshund (Comedy).

MUTUAL MASTER-PICTURE—Bred in the Bone (Reliance—four parts—Drama—No. 41).

MUTUAL WEEKLY—Number 40, 1915 (News).

Friday, October 8, 1915.

AMERICAN—The Sting of It (Drama).

CUB—A Change of Luck (Comedy).

MUSTANG—Breezy Bill—Outcast (Two parts—Drama).

Saturday, October 9, 1915.

BEAUTY—Curing Father (Comedy).

CLIPPER—Pardoned (Three parts—Drama).

General Program

Monday, October 4, 1915.

BIOGRAPH—The Old and the New (Drama).

ESSANAY—Tides That Meet (Special—three parts—Drama).

GEORGE KLEINE—The Fashion Shop (Special—two parts—Drama).

KALEM—The Pretenders ("Broadway Favorites"—Special—four parts—Drama).

LUBIN—Think Mothers (Drama).

SELIG—A Sultana of the Desert (Special—two parts—Drama).

SELIG—Hearst-Selig News Pictorial No. 79, 1915 (News).

VITAGRAPH—The Reward (Drama).

Tuesday, October 5, 1915.

BIOGRAPH—The Worth of a Woman (Special—two parts—Drama).

ESSANAY—The Old Sin (Special—three parts—Drama).

KALEM—Whitewashing William (Comedy).

LUBIN—Love and Swords (Comedy).

SELIG—The Girl and the Mail Bag (Drama).

VITAGRAPH—Barriers of Prejudice (Special—two parts—Drama).

Wednesday, October 6, 1915.

EDISON—Black Eyes (Comedy).

ESSANAY—The Fable of "The Statesman Who Did Not Make Good" (Comedy).

KALEM—The Man in Irons (Episode No. 12 of "The Mysteries of the Grand Hotel" (Special—two parts—Drama).

LUBIN—Jim West—Gambler (Special—three parts—Drama).

VITAGRAPH—Fits and Chills (Comedy).

Thursday, October 7, 1915.

BIOGRAPH—Her Soul Revealed (Drama).

ESSANAY—Snakeville's Weak Women (Comedy).

LUBIN—The Telegrapher's Peril (Special—two parts—Drama).

MINA—The Honeymoon Roll (Comedy).

SELIG—The Bridge of Time (Special—three parts—Drama).

SELIG—Hearst-Selig News Pictorial No. 80, 1915 (News).

VITAGRAPH—Old Good for Nuthin' (Comedy-Drama).

Friday, October 8, 1915.

BIOGRAPH—Billy's Strategem (Drama—Biograph Re-issue No. 18).

EDISON—An Unwilling Thief (Special—three parts—Drama).

ESSANAY—Broncho Billy, Sheepman (Western Drama).

KALEM—The Finger of Suspicion (Drama—Alice Joyce Re-issue).

LUBIN—The Son (Drama).

VITAGRAPH—Miss Sticky—Mouffe-Kiss (Comedy).

Saturday, October 9, 1915.

BIOGRAPH—Bob's Love Affairs (Comedy-Drama).

EDISON—The Manufacture of Coin (Educational).

ESSANAY—Suppressed Evidence (Special—two parts—Drama).

KALEM—The Water Tank Plot (Episode No. 48 of the "Hazards of Helen"—Railroad Series—Drama).

LUBIN—Think of the Money (Comedy).

SELIG—The Tiger Slayer (Jungle—Zoo—Drama).

VITAGRAPH—Youth (Special—three parts—Drama).

Miscellaneous Program

CONTINENTAL PHOTO-PLAY CORPORATION.

Sept. 6—A Continental Girl (Five parts—Drama).

LIBERTY MOTION PICTURE CORPORATION.

Sept. 15—An American Gentleman (Five Parts—Drama).

METRO PICTURES CORPORATION.

Sept. 20—The Better Man Rolfe—Five parts—Drama.

Sept. 27—An Enemy to Society (Columbia—five parts—Drama).

Oct. 4—Song of the Wage Slave (Popular Plays and Players—five parts—Drama).

Oct. 11—The Stork's Nest (Columbia—five parts—Drama).

WORLD FILM CORPORATION.

Sept. 20—Evidence (Shubert—Drama).

Sept. 20—Trilby (Equitable—Drama).

Sept. 27—Little Mademoiselle (Shubert—Drama).

Sept. 27—The Master of the House (Triumph—Drama).

Sept. 27—The Lure of Woman (Armstrong—Drama).

Oct. 3—The Flash of an Emerald (Shubert—Drama).

Oct. 10—The family Cupboard (Brady—Drama).

Oct. 3—The Price (Triumph—Drama).

Oct. 10—Blue Grass (Equitable—Drama).

Mutual Daily Releases

(Independent.)

Monday—American, Keystone, Reliance.

Tuesday—Beauty, Majestic, Thanhouser.

Wednesday—American, Broncho, Reliance.

Thursday—Domino, Keystone, Mutual Weekly.

Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.

Saturday—Keystone, Reliance, Royal.

Sunday—Majestic, Komic, Thanhouser.

Licensed Daily Releases

Monday—Biograph, Edison, Essanay, Hearst-Selig New Pictorial, Kalem, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

Universal Daily Releases

(Independent.)

Monday—Imp, Sterling, Victor.

Tuesday—Big U, Gold Seal, Nestor.

Wednesday—Animated Weekly, Elclair, L-KO.

Thursday—Big U, Rex, Sterling.

Friday—Imp, Nestor, Victor.

Saturday—Elclair, L-KO, Rex.

Damaged Goods

(Continued from page 14)

held at the Broadway on September 27, before a select gathering of prominent people.

Preceding the showing was a short talk by Dr. Simon relative to the venereal peril and its effect upon mankind. As a remedy he strongly urged the adoption of a law compelling a certificate of health for both sexes previous to marriage.

A strictly moral play all the way through. It deals entirely with the social evil and its many consequences. It deals with a subject that the majority of the people are kept in ignorance of. In many places the story is rather blunt, but that more than adds to its forcefulness. On the speaking stage this piece reached thousands of people, but through the silent drama it will reach millions. The acting of Richard Bennett was exceptionally well done and he was supported by a very strong cast. Aside from its moral and educational value this piece is very interesting, with a well worked up plot and plenty of action. In summing up it can be clearly stated in the words of Henry Arthur James, "It's truth. Horrible—but truth." I can assuredly say see this picture by all means, as it is a play that will open up the understanding and will show you the possibilities of the screen as an educational factor.

A Wonderful Adventure

Five Parts. Fox Film Corp. Directed by F. A. Thompson. Featuring Wm. Farnum.

Wilton Demarest. William Farnum
Martin Stanley. William Farnum
Mrs. Demarest. Miss Margin
Mon. Chevasse. Jack Davidson
Mazora. Dorothy Green

Wilton Demarest is a drug fiend. He meets Martin Stanley, who is his very likeness. He causes Stanley to take his place both in his office and his home, so that he, Demarest, may continue his drug-taking uninterrupted. The photography in this picture is more than

clever. William Farnum plays the part of two people and this gives him ample opportunity of showing his great versatility. He is ably supported by a very strong cast. The scenes, many of them, are very strong and intense, and through the whole play runs a small vein of humor. This is a feature of the highest order and is truly worth seeing.

In the Palace of the King

Six Parts. Essanay. Fred E. Wright, Director.

Don Phillip II, King of Spain, E. J. Ratcliffe
Don John of Austria, Richard C. Travers
Dolores de Mendoza,
Arleen Hackett
Adonis, the court jester, Lewis Edgard
Dona Ana, a princess, Lillian Drew

Inez de Mendoza. Nell Craig
Mendoza. Ernest Maupain

A very spectacular play. A romance of the court of the King of Spain. The details and costuming just about perfect. Mr. Wright certainly put "one over" when he directed this picture. See the way the court scenes are handled, and I am sure you will agree with me.

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A Literary Waitress

Snobs, avers Dustin Farnum, of stage and screen fame, are not confined to the upper circles of society. Returning one evening from a "location" in the country where he had been taking scenes for his new Pallas Picture, "The Gentleman from Indiana," he was obliged to take pot-luck at a country boarding-house, where the daughter of the bock-beared boniface was waitress. The young woman, Mr. Farnum saw at a glance, was inclined to keep her nose rather high in the air, but he did not appreciate her real pretentiousness until she began to interest herself in a book the celebrated actor was reading while he waited for his steak, country style. The book, it

so happened, was Walter Pater's "Marius, the Epicurean."

"I've read that!" said the Type, apparently not willing to let any mere stranger vaunt a literary superiority.

"Marius" with its recondite philosophy was hardly to the taste of a crossroads settlement, so Mr. Farnum led her on to see what she would say.

"How did you like it?"

"Oh," she fenced, hastily running through the pages for Christy or Gibson illustrations which might be familiar, "some of it I liked; some of it I didn't like." Disconcerted at finding not even a tailpiece she bluffed serenely. "But I didn't like the way it ended, I'll tell you that!"

The hero of "The Gentleman from Indiana" nearly choked.

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At this writing the wires are running red with night letters from the corn belt, the mountain states and the exposition country—they'll be gone soon. A few other single states are still open.

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Vol. 2

PHILADELPHIA, OCTOBER 23, 1915

No. 5

"Green Stockings"

(Vitagraph)

Played by Lillian Walker, Stanley Dark, Louise Beaudet and Charles Brown

By HORACE J. GARDNER

VARIOUS sections of this grand old land are handicapped with colloquialisms, quaint customs and grotesque mannerisms, effecting a combine which is the source of boundless quantity of humorous railery and much that is not funny at all, except to the erudite paragrapher on metropolitan palladiums. And yet, with all the long-established practices of our numerous communities, it is not a statement, made without design or expectation, to intimate that no peculiar practice in the domain of Uncle Samuel rivals that of merry England. The eccentricities which predominate the social usages in a certain rural section of the land of fog and frogs is illustrated in the adage that the eldest daughter must wear a pair of green stockings at the wedding of a younger one of the identical kin.

Celia Faraday was a worthy subject of pity. She was the oldest daughter and unmarried; this is not the cause for condolence, but had she been united in the holy bonds of matrimony she would have been relieved of the embarrassment entailed in conjunction with a husband hunt. Celia was a charming, fair-haired girl with a lovable disposition, and there was certainly no reason why she should prove a living description of dejection on this day, but here is the cause of it all. Hist!

When Madge, a few years younger than our heroine, became affiliated with her lover in the customary manner, Celia had worn green stockings to the wedding. And now rumors were rife that Phyllis, the youngest sister, showed symptoms of having been wounded with Cupid's darts, and apparently all was over except the shouting, which in this case would be the announcement of the engagement. Since custom decreed that the oldest daughter could adorn herself with verdant hosiery only once at the ceremonies, it is easily conceivable that a disturbance of unusual proportions was created in the Faraday household. Celia must find a mate, or Phyllis cannot

be married, was the gist of the uncomfortable situation.

* * * * *

"I have a plan which will aid Phyllis," Celia thought aloud, as she reclined on the sofa at the home of her aunt whom she was visiting.

Raising herself to a sitting posture, she continued, "I will write home and say that I am engaged." Slapping herself joyfully on the knee she walked into the library and wielding the Spencerian vociferously, wrote a long letter home.

"But, what shall I call him," she meditated, and after chewing on the penholder for an inspiration she continued, "Oh, I'll call him Smith. That name is surely the most popular and is extensively used."

Accordingly, a fictitious Colonel Smith, who was with his regiment at Somaliland, became the fiancée of Celia Faraday.

"Everything will be adjusted satisfactorily," gleefully exclaimed Celia as she read week after week the homages of the members of her family because of her engagement.

"Now, I will have a notice published in the newspaper telling of the death of Colonel Smith." Her resolution was carried out and the husband of her invention was 'deceased' by her own hand."

Of course, the atmosphere was dense with expressions of sympathy from all directions. Celia accepted them gracefully and was about to compliment herself upon the success of the scheme when there appeared a stranger a few

days after the notice had made its debut to the public.

"Good afternoon, Miss Faraday," pleasantly remarked the handsome military looking man, "I am Colonel Vavassour, and was a close friend of your Colonel Smith in Somaliland. He commissioned me before his death to bring to you his last message."

Vavassour bowed and seated himself in the seat which had been offered.

"Oh, what will I do," thought Celia, as her bewildered mind almost distracted her. The colonel was already giving her the dying message and some mementos of the fiancée whom she had manufactured in her imagination.

"I-I-I-er-er," gasped Celia. "You—you see it is all so unexpected," and she unconsciously felt her crimson stained cheeks, which were burning like the coals of Hades.

"I am sure I perfectly understand the situation," he said as his brown eyes twinkled merrily.

Celia regained her composure, because of his pleasant manner. It was not what he said that mattered because, for as she thought, he did not understand, but only thought he did.

"Well, at any rate, it was very kind of you to call," she answered.

"I am sure nothing has given me more pleasure than this visit," was the rejoinder. As the time arrived for departure Celia and Vavassour had developed a mutual liking for each other. An invitation to call again was eagerly accepted, and the culmination of the meeting into a real romance became a foregone conclusion.

* * * * *

Celia had blossomed into a mature woman. With the metamorphosis she became endowed with an unusual beauty. As the rosebud unfolds itself and is brought to complete development amid a greater beauty, so Celia Faraday became more exquisite in appearance. On this particular night she was Beauty indescribable. Her simple evening gown exposed a full white throat



Celia reads an account of her "Lover's" death

(Continued on page 7)

"The Spender"

Written from the Pathe Photo-Play

By C. E. WAGNER

CHAPTER I.

A HAPPY-GO-LUCKY fellow was Peter Lobert. Born and raised in England, he seemed to have the one idea of spending his father's millions. After many escapades, and much newspaper notoriety, he was forced by his stern parent to go forth and seek his own livelihood. This was very distasteful to Peter, for Peter and work were not on very friendly terms.

"Why not," he mused, "I shall seek my fortunes in America. I will marry one of those rich American heiresses." He laughed softly to himself, "Bagley," he called, "Pack my trunk and get your clothes together. Tomorrow we sail for America."

Bagley, who was used to his young employer's sudden decisions, promptly obeyed.

* * * * *

The scene changes. We now find Peter in a modest furnished room busily scanning a New York paper. A smile flitted across his face as he happened to read an article that particularly pleased him.

"Bagley," he called, "Patrick McCabe is giving an informal affair tonight for his daughter, Nellie. I think a Prince will be more than welcome. I shall endeavor to make an impression."

That evening a clean-cut young man in full dress and high hat, stepped to the door of the McCabe residence and handed in his card.

"A Prince," exclaimed Mrs. McCabe, highly pleased. "Show him in at once."

Peter walked in and bowed. He was then introduced to the guests, and a good impression was made upon them by his gentlemanly and well-groomed appearance.

"My daughter," spoke Mrs. McCabe.

Peter found himself gazing into two very beautiful blue eyes and he could distinctly hear a small voice say, "I am very pleased to meet you, Sir."

It was not long before Nellie found a very big place in her heart for this unknown Prince.

Peter had plenty of experience in the art of love making, so it did not take him long to reach the moment of proposal and receive his acceptance.

The wedding was a quiet affair, no one knowing of it except Bagley and the minister.

The marriage over, the ticklish part of breaking the news to the fond parents was necessary. They found Patrick McCabe seated in the library.

"How do you do, Mr. McCabe," nervously spoke Peter, "I—er, that is, we thought,—You know how it is," stuttered Peter as he pleadingly looked to Nellie for assistance.

"Go on," she whispered.

"Well,—er, we just got married!" blurted out Peter.

Now Mr. McCabe was an American born and a hard worker, and took very little stock in foreign titles. This sudden explanation of Peter's took him entirely by surprise.

"My daughter is old enough to choose her own husband, so I won't interfere, but there is one thing, I will tell you, she hasn't a cent; now you take her and support her!"

This remark of McCabe completely upset Peter's plan. Vainly

he pleaded, but he was forced to take his wife and figure out some means of employment.

CHAPTER II.

Nellie was almost heartbroken when she discovered the Castle she was to rule over, was nothing more than a modest furnished flat. After a tearful confession on Peter's part, in which he admitted his scheme, and that his intentions were to make good, caused Nellie to relent and, like a true American, she tried very hard to make the best of it.

As luck would have it, Peter happened to pass by McCabe's box factory the next morning, when an idea struck him.

"Let us strike the old man for a job," said Peter to his Valet. "If he won't support us one way he will another."

The foreman soon gave them work. Little did McCabe know that his son-in-law was working in his factory.

That afternoon Peter heard a commotion in the other end of the room. A crowd had gathered. He elbowed through to see what was causing the disturbance.

"Ye white-livered strike agitator, if I find you around here interfering with my men I will have you kicked out!" McCabe was shouting to another man.

But the other only said, "Wait and see."

This so infuriated McCabe that he grabbed the man by the back of the neck, and with a mighty kick, sent him sprawling in the middle of the street.

"Who was that," whispered Peter to a fellow workman.

"That is Jim Walsh," replied the man. "He is head of the Union, and he is a bad one, too."

Three days later, owing to the agitation, the workman made a demand on McCabe for more pay and shorter hours. An increase had been granted them not two months before, so McCabe thought this additional demand was uncalled for. He refused and a strike was called. McCabe shut down the factory until the strikers would listen to his terms.

* * * * *

One day, while McCabe was walking down the street he happened to pass by a group of his former employees. Jim Walsh was amongst them. As soon as Walsh saw McCabe he shouted:

"There goes the loafer now!"

This made McCabe's blood boil. With a quick rush he was over, and before anyone realized it he had planted a telling blow on Walsh's chin. The agitator didn't hesitate but flopped in a heap on the ground. The others looked on with awe as McCabe strode away. He hadn't gone far before a brick went flying past his head. This was followed by a volley of sticks and stones. It didn't take McCabe long to jump in his automobile and escape.

Walsh's anger was now at the breaking point. He invited all of his colleagues into a saloon and there delivered a speech advising them to use force to get their demands. They all armed themselves with sticks and marched towards the McCabe factory.

The rioters' plans had been overheard by the saloonkeeper's wife. She hurried over to tell a neighbor.

Just then Nellie came along and overheard the conversation. She hurried back to her husband, exclaiming:

"They are going to kill Father. The strikers are now on their way to the factory. Won't you do something?"

"No," said Peter, "He got us in this mess, and now let him get out of his own troubles the best he can."

Nellie began to cry. Peter became more compassionate. He, soothingly, patted his wife on the back. He noticed something in her hand. He took it, and to his surprise discovered it was a baby's dress.

"Hurrah," he shouted joyously, "That is different." Then to Bagley, "Come on, we are going to get little grand dad out of a little difficulty." With that the two men hurried out.

CHAPTER III.

Things were looking pretty badly for McCabe. After his assault on Walsh he hurried right to the factory. In less than no time the factory was surrounded by at least three hundred strikers. They broke through the outer gates into the yard. There they began throwing stones up at the office windows. McCabe went to the window. A heavy rock struck him on the head and he fell senseless to the floor.

Peter was in time to see the seriousness of the affair and hurried Bagley off to inform the National Guard, which was encamped near there, of McCabe's predicament.

After Bagley left, Peter hurried to the powder house. He took a small keg of powder and made his way up to McCabe's office. The strikers were on his heels. He dashed in and bolted the door. The strikers began pounding on the door. Coolly he took the top off the keg of gun powder. Then he sat down and calmly lit a cigarette. By this time the strikers had the door broken in. They rushed in, but stopped aghast. There sat a young man holding a cigarette over a barrel of gun powder.

"Don't excite me, Gentlemen, don't excite me. I am rather nervous today and the least agitation will make me drop my cigarette." The strikers, their faces deadly pale, slowly left the room. As soon as they had gone Peter picked up the limp form of McCabe and carried him downstairs. He hurried with his human burden, over to the powder house situated across the yard. The strikers see them. They begin an unsuccessful attack on the powder house. Again and again they rush against the door, but each time they failed.

Jim Walsh, with a diabolical grin, shouts to his men, "Gather up a lot of rubbish and we will blow them both up."

A big pile of paper and brush was gathered and placed around the small house. A fire was soon burning brightly. Peter, on the inside, was vainly trying to put it out. As the long finger-like flames would creep through he would stamp them out. Oh, why didn't the militia come? Would they come too late? The small house was quickly filling with smoke. Peter was becoming exhausted. Could he continue the fight until help came? Twice he almost gave up,

(Continued on page 14)

A Confidential Chat With Lottie Briscoe

The Famous Film Celebrity Succumbs to the Interviewer and Gives Interesting Inside Information

MISS LOTTIE BRISCOE is one of the most beautiful women who has ever played a principal character in the land of the photoplay. This statement is not made in an effort to flatter the young lady, or to give her undeserved publicity. Our statement is backed by Messrs. Philip Boileaux, J. Montgomery Flagg, Harrison Fisher and Penrhyn Stanlaws, who acted as a committee to determine who were the most beautiful women in America. The contest was conducted in December, 1913, and was under the auspices of the "New York Times." Miss Briscoe was among the first and was the only actress, legitimate or motion picture, who was so honored. Since this was decided by those famous judges of beauty and was not the result of competition, voting, coupon or otherwise, one can readily perceive that the dainty film favorite is entitled to special mention because of her exceptional beauty and rare charms.

When the interviewer was introduced to the subject of his sketch the first impressions that he gained were that the above-mentioned artists who nominated the most beautiful of actresses were competent and well qualified for their positions, yet truly one is charmed and enraptured when in the presence of the widely known stage favorite. Contrary to the general impression which her photographs leave, Miss Briscoe does not possess a tall figure. She is petite, very graceful and carries her height of five feet and one inch to the best of advantage. This can be better understood when it is explained that at the request of the interviewer she tipped the scales at one hundred and four pounds.

Having made everything comfortable and cheery, the first question which we had listed on the interview program was one which they all appear to like, but don't. It is to be regretted that one of the first things that a reader wants to know when perusing an interview is the true age of the young lady about whom we are writing. And if the age is not there, most of them lay aside the magazine with disappointment. So with many explanations and apologies we sputtered out the awful query.

"I am not adverse to telling my age," she said smiling, which was a signal for us to express our gratification and feel that the hardest question had been well received.

"I was born October 1st, 1892, in the town of St. Looney, in the good old 'show me' commonwealth. So you see, I will celebrate my twenty-third birthday tomorrow."

"How long did you remain in St. Louis?" was asked.

"Not long enough to do me any harm," was the witty response. "I went on the stage at the age of four and was relieved of the burden of living thereabouts."

Upon suggestion, Miss Briscoe launched into an account of her activities on the speaking stage.

"I have had the good fortune during the fifteen years that I performed behind the footlights to have been in the company of leading players of the day. I made my first appearance with McKee Rankin, in 'Nobody's Wife,' playing on first appearance a part of forty-two sides. After that I starred for three seasons as Editha, in 'Editha's Burglar,' and then went out for a preliminary trip with Russ Whytal, as his star, in 'For Fair



Lottie Briscoe

Virginia,' which piece proved so successful that it was brought into New York, and I became a Broadway star at the age of seven. Following this, I was engaged by Augustin Daly to support Miss Ada Rehan, making my first appearance at Daly's Theatre, as 'Puck' and a 'Midnight Summer's Dream.'

She paused for a moment, as if to bring back memories of those days and then continued, "I remember that I was a great pet of Daly's, who after the rehearsals were over would draw up a chair for Miss Rehan and would then take me on his knee and have me sing to him song after song in French and German."

After leaving Daly, she went to Richard Mansfield, to whose careful tuition and direction she probably owes most of her wonderful stage technique. She played the prince for him in Richard III, and under his management was the original "Essie" in George Bernard Shaw's first production in this country, "The Devil's Disciple." Mansfield became very fond of the beautiful child and wished to adopt her, but Lottie's mother, who always traveled with the show, refused to listen to the suggestion. Up to Mansfield's early and lamented death he treated her as his own daughter.

Speaking further about Mansfield Miss Briscoe said: "I always traveled and lived in his private car with my mother and tutor. Even at this early age I was fond of having my own way, for I would insist on making an entrance down a set of steps, which must be white, in a long trailing dress, which must be red, and I would insist that Mansfield appear as an artist with a flowing black tie."

After the death of Mansfield she starred in "My Friend From India," and as Dick in the "Two Little Vagrants." Then B. F. Keith engaged her and for five years she was under his management. She became a great favorite in Providence, Columbus, Milwaukee, Pittsburgh and Philadelphia, where she opened the Chestnut Street Theatre for him as an ingenue lead.

"Please tell our readers of your debut in pictures," suggested the interviewer, who was positive that all would be interested.

"I made my entrance into the land of filmdom with the Essanay company and was the first star that ever appeared with the com-

pany that has been made famous by Charles Chaplin. After playing a year's engagement with them I took an extended trip to Europe. I was engaged by the Majestic Company before I stepped off the boat, being probably the first actress ever engaged by wireless."

When it was suggested that wireless telegraphy and speechless acting made a rather good combination, the young lady retorted: "That was no novelty to me, for for years I have been used to smokeless powder."

Leaving the Majestic, Miss Briscoe went to the Imp and from there joined the Lubin forces in January, 1912. She remained with Lubin until May 1, 1915, during all the time working as a co-star with Arthur Johnson. This partnership of Miss Briscoe and Johnson is the most famous in the history of pictures, and is by far the longest in duration. During their association they produced "The Power of the Cross," "The District Attorney's Conscience" and the "Parasite," said by some to be the most successful dramas attempted by the far-famed Lubin corporation. Besides this she starred with Mr. Johnson in Lubin's first serial, "The Lucky Adventurer."

"What are your favorite pastimes?" was asked.

"Well, I have many, many things in mind, such as rowing, skating, dancing and riding, but perhaps you will be surprised if I tell you that my favorite hobby is writing poems."

Since Miss Briscoe's poems and stories have appeared in several of the leading magazines she has become known as an author and poet of considerable note.

It would be difficult to render a true description of the alluring features and natural beauty of Miss Briscoe, and it would be decidedly unfair to the young lady in question; we will compromise by saying that her fair charms are unmatchable. Dark brown eyes that gleam with loveliness and a warmth that penetrates the soul of the humble man are suitable for the sweet countenance and graceful form of the diminutive young lady. A wealth of black hair shot with gold brings reveries of sunbeams falling from the sky upon spots sacred to the charms of the gods; everywhere there is a wonderful rhythm of symmetry which quickens the heart and pleases the eye.

"What are your plans for the future?" was the parting bid for information.

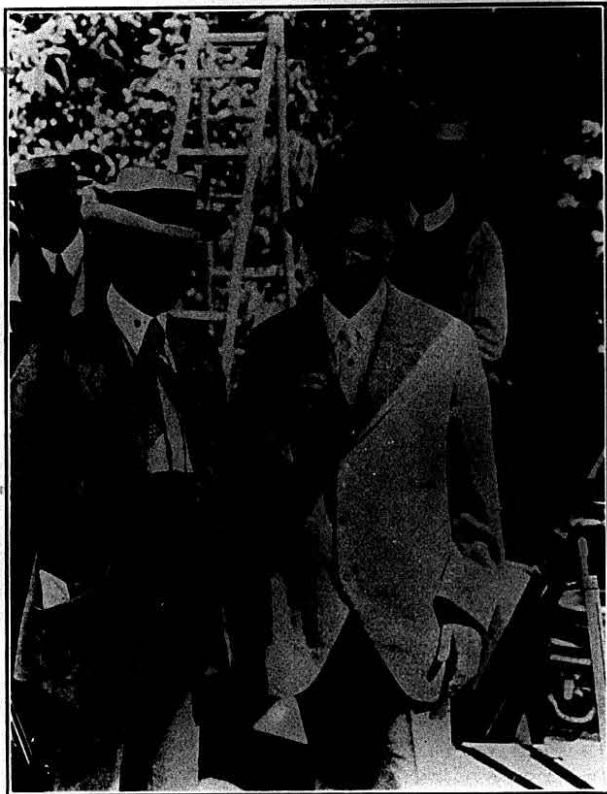
"I am now enjoying a well-earned vacation and though I have received many offers to star in legitimate productions at this time, one being to head a musical comedy, I feel more than disposed to remain in the silent drama and shortly will accept one of the two most tempting offers that I now have before me."

That Miss Briscoe is about to return to the land of photo-plays and players is indeed pleasant intelligence for those who have witnessed the productions in which she has starred during the past few years. The company with which she decides to make her re-entrance before the camera's eye will indeed consider themselves fortunate, since Miss Briscoe is one of the most popular of beautiful young ladies.

Geography versus Art

IN THE land of the photo-play geography is everything, and again it is nothing. To propound a paradoxical "staggerer" of the above sort is the usual method weak writers adopt to get started off on their story. We are admittedly weak. Also have in mind the fact that the more words there are

action storied is avowedly Alaskan. However, many perfect Alaskan scenes are photographed in lower California — even in Philadelphia — without lessening the value of the Alaskan film-play in the least. It's really all in the knowledge and ability of the producer—which brings us to the real



in this article the more sizable will be our check! So on with the flow of words!

In the land of the photo-play geography is everything—and again it is nothing. Having propounded that one with fitting emphasis, we'll adopt the usual procedure and elucidate. Without correct geographical environment we know that few photo-plays would make appeal to the spectator. Therefore, producers strive always to make the scene resemble Alaska as much as possible if the

reason for all these words—the accompanying photographs of D. W. Griffith and Siegmund Lubin.

The week this particular photograph was taken out in California, the home town of S. Lubin and his film creations was being edited by the inauguration of photo-play exhibitions at two dollars and down per seat. Said high-priced screen productions are from the studios of D. W. Griffith, which is in California. To show that he has no hard feelings against Mr. Griffith for invading his bailiwick with



Griffith films at a higher price of admission than has heretofore been thought permissible, "Pop" Lubin dropped in on the Griffith forces recently and was promptly snapped by Bennie Zeidman, once of Lubinville, but now of Griffithville. Then Bennie passed the camera over to a trusted friend and edged into the scene for the next exposure, which shows him in the right foreground, "Pop" Lubin in center and Mrs. Lubin on his right. And look, children! Who is the little lady beside Bennie? What? Not Little Mary Pickford? Well, I do declare if it is not quite a famous gathering. And helps prove that geography is not so much in these days after all! The photo-play's the thing!

STEVE TALBOT.

Pennsylvania Censors Issue Severe Regulations

Philadelphia, Pa., Oct. 19.

Stringent rules "to keep motion pictures attuned to public opinion" have been laid down by the State Board of Motion Picture Censors in the new book of rules and regulations just issued from the office of the board. All the experience of the last year or so in controlling pictures and the observation and thought of the censors seems to have been concentrated in the new code. It is far more comprehensive than the original rules, and the statements made as to policy are worded very plainly. The board consists of J. L. Breiting, Ellis Paxson Oberholtzer and Mrs. E. C. Niver.

The first rule states that the board "will aim to eliminate everything which shall tend to debase morals or inflame the mind to improper adventures or to establish false standards of conduct." Sacrilege, death and depressing scenes "unduly emphasized" and grewsome subjects are put under the ban, and barroom and "passionate love" scenes must be used with discretion and not so as to lose significance.

"Frank exposure of the person may be less objectionable than partial exposure" is one of the hints, and disrobing and intimate home scenes are to be avoided as much as possible. The board gives notice that it will lean to the conservative side in dealing with comedy costuming. Plays showing infidelity are not considered a legitimate subject, and the board says it will "insist that problems of sex shall be treated with seriousness and reserve."

Slapstick stunts must be wholesome, no plays holding up to ridicule any sect or which tend to show loose morals are to be attempted. Pictures showing women drinking and smoking will be judged carefully. Opium den and similar scenes are to be truthful when they have to be used, but are to be employed with restraint and will be subject to rigid consideration. It is stated frankly that they may be condemned, while pictures showing habit forming from use of drugs are not considered in the "movie" field at all.

Deeds of violence, assaults on officers of the law, crime and the like must have "sane balancing." "Suggestive, instructive and ingenious criminal methods should not be exploited," advises the board, and there is a long list of cautions against the making of any vulgar or suggestive scenes.

"Green Stockings"

(Continued from page 3)

and neck. Her golden hair waved mischievously over the fair head, and protruding strands of diminutive curls bordered the rounded face. A bandeau of expensive velvet embellished her head, with glistening diamonds strewn here and there. The woman's countenance shone with a lustre that foretold love that is pure and sincere. As the bell unpled snrilly, a light snare of red tinged her cheeks when she turned and walked into the reception hall. "My dear" was the greeting that Colonel Vavassour extended to his betrothed, as he pressed her soft, shapely hand in his.

On the previous night the doughty military personage had laid his heart and hand at Celia's feet after confessing his unrequiting adoration for the charming and lovable Miss Faraday. His proposal was accepted by Celia, and so enamored were the two in each other's charms that they decided to immediately take the world into their confidence.

"The first meeting after our announcement is a happy one," said Celia as they were seated in the parlor.

"Yes, but you can't guess how happy it really is going to be," he replied, and with a smile he placed the diamond ring on the proper finger of her little white hand.

With face aglow and a look of tenderness from her heaven-tinted eyes, she fully repaid the colonel.

"And now," he continued, "I have a surprise for you. Are you ready?"

She was so overcome with emotion brought about when the precious diamond ring was presented that she could scarcely collect her speech, but she nodded her pretty head.

"Now that we have decided to be married in the very near future, I have a confession to make," he began. "I am Colonel Smith, who was at Somaliland until a week or two preceding the announcement of my 'death' in the papers."

"But—but—I—I—," choked Celia in amazement.

"Of course, you didn't know that there was a real Colonel Smith," he soothed her, "and I myself could not understand why the notice was placed in the paper. I learned afterwards all about the 'Green Stockings,' and I was amused." He laughed softly.

"But are you angry?" she asked apprehensively.

"Not for a minute," he quickly responded. "As a matter of fact, I was smitten with your charms the very first time that I met you."

Subsequent occurrences had shown Celia that his statement of "love at first sight" was no empty statement, and she was happy to learn that after all her supposed fictitious Colonel Smith was her lover in reality.

Celia and Colonel Smith were happily married, and a few weeks later Phyllis was led to the altar, where the knot was tied.

"There is one thing that will always hold a pleasant suite in my hall of memories," laughed Celia one day about a year after the ceremony.

"What is that, my dear?" asked her husband as he drew his chair closer to her.

"Green Stockings!" she replied laughingly.

And back over the months gone by ran her memories. reveries of pleasant days, and with the meditations there was created the belief that the future would chronicle many, many more years of happiness.

The Photo-Play to Develop New Science Art

When will the "new stagecraft" invade the movies?

Director Joseph Adelman, of the Continental Photo-Play Corporation, looks for the scenic forces of Max Reinhardt, Gordon Craig and Granville Barker to make themselves felt at an early date. He expects the scene designers and scene painters of filmdom to take up those brilliant and imaginative stage reforms which have had only a cool welcome in the American theatre, and apply them to the photo-play with an effect that they never could achieve on the stage.

Imagination, Simplicity and Originality—those are the three gods of the new art. But Originality above everything.

"Sometimes actors tell me, 'They don't do that in the movies.' There is only one answer: 'That's just why they should.' The man who amounts to anything in this world is the man who does something nobody else has done. The photo-play uses some very remarkable and beautiful settings right now; but it is going to have ultimately a scale and a character of production only known in Germany and Russia. The field of the silent drama is unlimited. The film can do a hundred things that the theatre can't. 'Sumurun' was a remarkable specimen of the 'new stagecraft' which called forth endless praise. Recollect that 'Sumurun,' like the photo-play, was a pantomime. It is all possible for us film

directors. We are going to outdo 'Sumurun.'"

Director Adelman has just finished his firm film, a five-part feature, "A Continental Girl." He wrote it as a four-act play back in the days when he was alternately actor and stage director for Charles Frohman. Now he has made it over into a scenario calling for 180 scenes, and carrying its characters from a score of spots in the beautiful Lake George country to the battle of Saratoga and final happiness in old New York City.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF AUGUST 24, 1912.

of Photo-Play Magazine, published weekly at Philadelphia, Pa., for October 1, 1915.

Editor—

Horace J. Gardner, Grenloch, N. J.
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KENNETH B. THOMASON.
Sworn and subscribed to before me this day of September, 1915.

JOHN M. BREDEGER, JR.,
Notary Public in and for
Philadelphia County, Pa.

(Seal)

The Lady on the Cover

CLEO MADISON was born in Arming-on, Illinois, and received her education at the Bloomington Normal University of that State. As a girl she visited the theatre but three times, for her family were not in sympathy with this sort of entertainment. And with her slight knowledge of the theatre, Miss Madison had no illusions, for she knew the work was going to be hard, and that she would not make a success right at the start. She was sensible and alive to the fact that she must study continually and gave herself a generous ten years in which to become known. In less than half that time she "arrived" and found herself in the secure position of a recognized actress of ability.

A stock company in Santa Barbara gave her the first professional opportunity, and she played the character part of the mother in "Captain Swift," a strange beginning for a girl whose beauty was her principal asset at that time. She remained in Santa Barbara for some time, and then joined the Hortense Neilson stock company in Los Angeles. This engagement led to one with Oliver Morosco, and under his management she played with James K. Hackett and Virginia Harned.

Miss Madison was with the Los Angeles Burbank stock company for eight months, playing a wide range of characters and received splendid notices from local papers. She went over the Orpheum circuit with a dramatic sketch, and was later featured in her own company in such plays as "The Bishop's Carriage," "Paid in Full," "Alias Jimmy Valentine," "The Great Divide," "Zaza," "Wild Fire" and other successes.

This capable woman not only played the leading roles in her own company, but directed and produced all her big successes for an

entire year. The result was that the ambitious little lady broke down in health, and the doctor ordered a complete rest. She took her mother and invalid sister to Los Angeles, bought a beautiful bungalow, and settled down for a complete rest. But, for one used to an active life, the rest cure rather gets on the nerves. This happened to Miss Madison, and some one suggested that she go into the pictures, so that she could remain in her lovely new home and at the same time enjoy the success which she so justly earned.

She called on Phillips Smalley, then one of the chief directors at the Universal studios, and explained the situation. It just happened that he needed a woman of her type and engaged her on the spot. Of course, Miss Madison "made good," and it was the beginning of her extensive picture career.

When the Universal decided to produce "The Trey o' Hearts," Cleo Madison was given the leading role, and because this play was such a success and shown in every city on the globe, it placed Miss Madison at the head of her profession. She now has a tremendous picture following, hosts of friends write her regularly, and the respect of her film associates at Universal City.

It is only lately that Miss Madison has been promoted to the position of director. There are only a few women directors of moving pictures, the two best known being Lois Weber, of the Universal, and Mme. Blache, of the Solax Company.

"I am delighted for many reasons," said Cleo Madison apropos of the new work, "chiefly because it looks to me like an opportunity to try out some pet theories in the matter of photoplay production."

THE PHOTO-PLAY REVIEW

HORACE J. GARDNER, Editor

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A WEEKLY OF
INTEREST
TO THE
MOVIE WORLD

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Vol. 2

PHILADELPHIA, OCTOBER 23, 1915

No. 5

Editorial Comment

It is a source of much gratification to learn that the British motion picture publications are treating with disparagement the claim of a London newspaper that many of our American films are manufactured and released by Teutonic-Americans, and that a portion of the profits find their way into the war chest of Emperor Wilhelm. Nothing could be more unjust than this accusation. The heads of the film corporations for whom the insinuations were intended have staunchly reiterated their neutrality stand, and since these officials are native Americans, not hyphenated subjects, it is to be deplored that British papers have attacked their loyalty to the United States

* * * * *

While speaking of our cousins across the water, it is well to mention the fact that, from present indications, American manufacturers of film will be obliged to pay an enormous duty on all film imported into the United Kingdom. Here is an example of tariff regulation which has been characterized by some as a complete reversal of the customary conditions which have prevailed. Political parties have been continuously involved in the subject of rates to be placed on imported goods, and it has been contended that with protection the industrial conditions of the United States become ideal. It is now apparent that England will adopt our methods as far as film is concerned. This will undoubtedly inflict unprecedented hardships on American makers of "celluloid drama;" withal there is a remedy, which can be effected by the establishment of branch studios in that country. Since America leads the universe in film production, both as to quality and quantity, it is evident that this method of procedure is advisable.

* * * * *

The courts took cognizance of the PHOTO-PLAY REVIEW editorial demanding that the pictures intended to show the events related to the Leo Frank lynching be suppressed.

It was fortunate that the officials acted so quickly and, without fear or favor, disposed of the detrimental presentation. The commendable action was a thorough demonstration of our statement that there are no legitimate excuses for the existence of the various boards of censors. It has been further shown that the men who are vested with legal authority possess adequate efficiency to determine whether the productions of conscientious producers are conformable to our country's high standard of morality and propriety.

* * * * *

Will two dollar movies become popular? That is a question which is confronting a number of producers at this time. When speaking of "two dollar" movies it is to be remembered that the seats on sale at that price are invariably limited to a few select seats at evening performances. The scale of prices ranges usually from 25 cents to \$1.00, with 75 cents as the average. In consideration of this not often mentioned fact, it is the opinion of those interested that "two dollar" movies will become as popular as "two dollar" legitimate, provided, of course, that all programs are equal to those presented in Griffith's "Birth of a Nation," and the first Triangle pictures. If the film magnate cannot stage as fine photo-plays in artistic theatres, with full orchestras and other conveniences, it would be advisable for him to adhere to the 10-15-20 plan, for nothing less than the above mentioned masterpieces will ever succeed at the "two dollar" prices.



Picture Improvement. Little Mary at the Broadway. "Carmen" Opens at Strand October 31st. Kleine Company Want Scenarios. Capacity Business at Knickerbocker.

Perhaps the first instance of a woman star directed by a woman producer is the Popular Plays and Players-Metro picture, "My Madonna," in which Mme. Petrova has the leading role and which is being directed by Mme. Blache. About fifteen years ago Mme. Blache began producing motion pictures in France, with considerable success, and now she has come to this country to add to her laurels. This is the first time in her career that she had the direction of a woman star. The most agreeable part of the whole affair is the fact that Mme. Petrova has a high regard for Mme. Blache's ability and Mme. Blache reciprocates most heartily.

At the Strand, last week, the second installment of "Guarding Old Glory" was shown, and proved even a bigger drawing card than the first part. This is the series of pictures illustrating the condition of this country as regards preparedness. They are being offered as a special feature in addition to the Strand's regular program.

It is very interesting to note the improvement of the motion picture in New York City. Five years ago the "Nicket," or five-cent Movie Theatre, was the rage, but today it is vastly different. In a recent statement on the photoplay, Manager Walter W. Irwin has this to say: "The public is daily growing to a greater realization of the dignity of motion pictures. Photoplays are the most powerful vehicle of thought transmission known to man. Thousands of highly educated and intelligent people, who, at the present time, have never seen a picture, will be recruits six months or a year hence." There need not be any further proof of this prediction other than your own observation. The better class moving picture house today has as many automobiles standing in front as there are in front of the opera. The leading lights in the social, business and political worlds these days attend the "first nights" of a meritorious production on the screen just as religiously as they do those of the stage.

This week the ever popular and ever beautiful Mary Pickford is the featured attraction at the Broadway. Little Mary is appearing in "A Girl of Yesterday" and is making her usual hit. In this same production the world famous aviator, Glenn Martin, has an important role. Others in the cast include Jack Pickford, Donald Crisp, Marshall Neilan and Frances Marion.

"The Magic Skin," the second of the Kleine-Edison releases, has just been completed and will be presented for public showing on the 13th. Everett Butterfield, a new-

comer in the ranks of picture players, will be seen in the familiar role of the idealist and dreamer. Mr. Butterfield is now playing the juvenile lead in "The Last Laugh" at the Thirty-ninth Street Theatre.

After opening with wonderful success in Boston, the Jesse Lasky picture version of "Carmen," in which Geraldine Farrar is featured, will be presented as an exclusive attraction for one week at the Strand. The opening will take place on Monday night, October 31st, and will prove a gala night in picture-dom. Seldom has a photoplay been filmed that has caused such widespread comment and such universal praise as this one. It has been positively decided that "Carmen" will be released on the Paramount Program, which means that it will eventually be shown in all theatres playing this program.

Can you write scenarios? The George Kleine Company is in the market for comedy scenarios of one and two-reel lengths. The Kleine organization has begun work on a series of short comedies and will pay attractive prices for available material. All manuscripts should be addressed to Scenario Department, George Kleine, 11 East 14th street, New York City.

Business at all motion picture theatres in New York has been unusually good during the past few weeks. This may be due in part to the cooler weather and the fact that most of the beach resorts have now closed down. It is a noteworthy fact that the quality of the pictures shown is of a much higher order and also that even the smaller houses are showing feature pictures for two days or more. The exhibitor who shows the better pictures and conducts a high-class theatre, no matter how small, is the one that does the business.

Captain Harry Lambart is busily engaged in the production of his first picture under the brand of Mirror Films, Inc. The feature promises to be a fine one, for, owing to the strong financial backing of the company, no expense need be spared to make photoplays that are of the very highest order. Captain Lambart, with unlimited resources, will give us some mighty fine stuff, and we may look forward with a feeling of keen anticipation to seeing his first release.

Many queer things happen in the movies, but this one, I think, really wins the blue ribbon. A couple were anxious to get married, but the stern parents objected. It happened that John and Carol got an opportunity to appear in a picture

as a bridal pair. Carol persuaded father to pose as a witness. When the picture was finished, papa was informed that the minister was an honest-to-goodness one, and that the congratulations were on him. This is said to have really happened in "Aided by the Movies," made by the American-Mutual and released October 16th, but don't take my word for it, for it's only what the press agent told me.

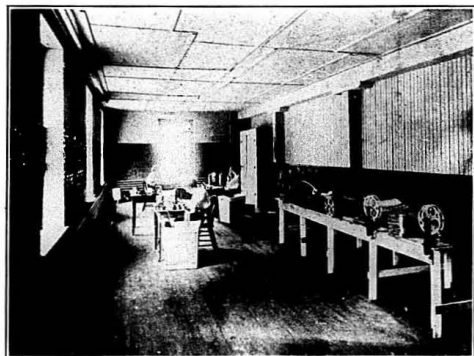
The "Queen of the Winter Garden" has forsaken Broadway to become a Falstaff girl. In other words, Louise Emerald Bates, the musical comedy prima donna, has joined the Thanhouser forces and will henceforth appear in Falstaff comedies with Riley Chamberlin, Arthur Cunningham, Claude Cooper and Frances Keyes. This marks only another of the losses which Broadway will sustain and feel, because of the silent drama.

It is rumored that George Cooper and Kate Price, both prominent Vitagraph players, are married. Oh, no, you're wrong. Not to each other. Mr. Cooper to a young lady whom he won't name and Miss Price to a gentleman in New England. In Mr. Cooper's case dame rumor may be correct, as he has been wearing a sheepish look for the past few days. Kate, however, doesn't affirm or deny the report, but still wears her sunny smile and looks to be happy. Oh, Kate, if you did, why did you?

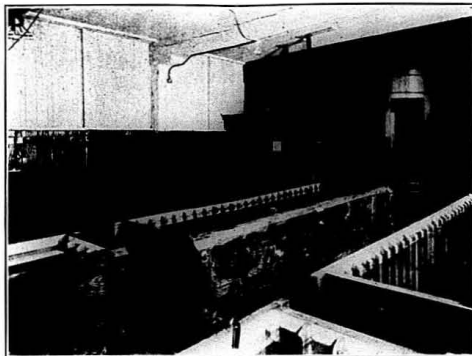
Business continues to be excellent at the Knickerbocker, where the Triangle films are being shown. Even the Broadway cave-in of a few weeks ago had no effect on the film-loving public, as the theatre did almost capacity even during the time the side entrance had to be used. The Triangle Company has come to stay, if they continue in the way they have begun the success of the venture seems assured. Many had grave doubts that the thing could be made a go, but the same thing was said before "The Birth of a Nation" was presented, and no one doubts the wonderful success of this masterpiece.

During the world's baseball series, Little Will Archie nearly broke his neck "rubbering" at the score board on the Times Building from his office across the way. It was a long stretch for Will, but he didn't miss a play.

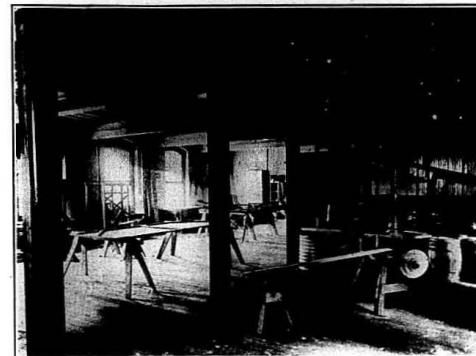
Nearly Every Exhibitor Reads The Photo-Play Review



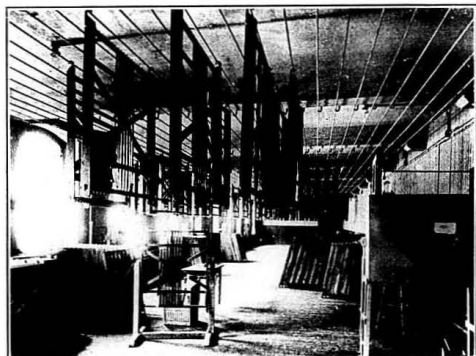
Joining Room—here the films are joined together, and carefully inspected before shipment is made



Section of Wash Room—where the films are rinsed



Here is the Carpenter Shop—where many accessories for the scenes are constructed



The Drying Room—where the films are dried



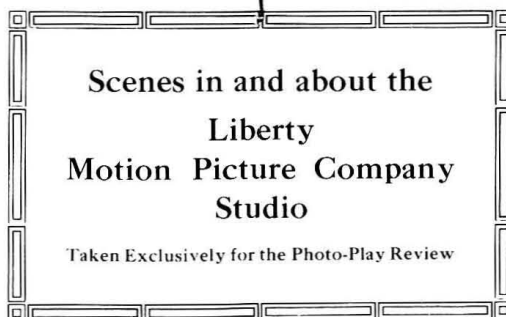
An Exterior View



The Wardrobe Room—where thousands of costumes are kept



The Dressing Room—always an interesting place to visitors



Rooms where scenes and titles are painted

STUDIO GOSSIP

PLAYS & PLAYERS

Mabel VanBuren, late leading woman in many Jesse L. Lasky productions, and who recently signed with David Horsley, makes her initial bow in a David Horsley production on October 21, when "The Vindication," a two-reel Centaur Feature, will be released on the Mutual program.

Eugene Pallette, Reliance star, is back at the studios in Hollywood again after an absence of two months. Pallette resigned to accept a position with the Selig forces. "I was too lonesome away from the crowd," declared Eugene on his return. He was given a royal welcome. Pallette will make his initial appearance since his return in a two-reel drama now being screened for release in the regular Mutual program.

Lee Willard, the famous villain in Essanay's Western photoplays, had a narrow escape while working in a scene for "Broncho Billy, Sheepman." A revolver was accidentally discharged, the bullet just grazing his head. As a result Mr. Willard has taken out a life insurance policy for \$25,000. He now claims he is worth more dead than alive, but, however, that statement is to be doubted.

Photoplay patrons will find it exceedingly difficult to recognize handsome young Robert Ellis, the Kalem juvenile, in "The Apaches of Paris," a four-act "Broadway Favorites" feature. Mr. Ellis enacts the role of Darcella, a deep-dyed scoundrel, in this production, and the amazing change in his appearance stamps him a master in the art of make-up.

George Ovey continues his rapid rise in picturedom. The Cub Comedies, in which he appears, are in great demand by exhibitors, and that demand is increasing right along. From this can be judged the inroads Ovey has made into popular public favor.

Ethel Teare, Kalem's captivating comedienne, just loves chickens. In fact, she has made a study of chicken raising and owns quite a few of the fowls. A view of her birds is given in "Adam's Ancestors," a forthcoming Kalem comedy.

Returning from a week's excursion on the Pacific Ocean, on which "Shanghaied," the new Essanay-Chaplin comedy, was filmed, Charles Chaplin found among the mail awaiting him a bulky package, with 58 cents' worth of cancelled stamps affixed to it. It contained a dilapidated old pair of shoes, heel-less and almost lastless. The size was number 11. Mr. Chaplin put them with the hundreds of other souvenirs he has received. The old stand-by "kicks" are still on the job.

Otis Harlan, the world-famed light comedian, recently announced his permanent retirement from the spoken drama, after a distinguished career dating from 1888, during which period he has supported stars including Elsie Janis, Thomas Q. Seabrook, Anna Held, and

others, and has starred in his own plays. Mr. Harlan will hereafter appear exclusively in motion pictures. His first bow in Movieland will be in Hoyt's "A Black Sheep," released as a Selig Red Seal play, on October 18th. Harlan, according to film reviewers, has introduced a new style of comedy for the animated screen, his every gesture, even his walk, will prove refreshing to photoplay fans who are tired of the "usual thing" in comedy. Mr. Harlan is supported by such stars as James Bradburry, Rita Gould, Grace Darmond and John Charles.

Hereafter, Harry Millarde intends to carefully examine the ground outside of whatever window he makes a leap in taking part in Kalem dramas. The popular star's resolve is the result of a painful experience which befell him in one of the scenes in "The Man in Hiding," a two-act production. Millarde leaped out of a window, but in alighting, struck some broken glass which lay on the grass covered lawn! His injuries confined him to his bed for several days.

Anita Stewart, Earle Williams, Joseph Kilgour, Julia Swayne Gordon, Harry Northrup, William Shea, George Stevens and an all-star cast of Vitagraph Players are busily at work in Cyrus Townsend Brady's costume comedy, "My Lady's Slipper," being produced under the direction of Ralph W. Ince.

Such little things as fires, leaps across yawning spaces, etc., are regarded as ordinary, everyday affairs by Helen Gibson, "Kalem's new Helen." Although Miss Gibson encounters enough hazards in the newest episode of the "Hazards of Helen Railroad Series," "A Mile A Minute," to last the ordinary individual a lifetime, she lost no time in getting ready for the filming of the next episode.

Women are proverbial for their vagaries. Blondes want to be brunettes, and brunettes blondes. Jackie Saunders, the Balboa girl, is no exception. She has a wealth of golden hair and big blue eyes that are the envy of many of her sex. Yet she has always longed for dark hair and brown eyes.

Marguerite Courtot, the beautiful little Kalem star, has but little time these days for her beloved game of tennis. Miss Courtot is hard at work in "The Ventures of Marguerite," a series of one-reel dramas in which she is featured.

John H. Cossar, an Essanay player, is nursing a severe attack of hay fever which he acquired about a week ago. Mr. Cossar is afflicted annually by the sneezing ailment about the middle of August, and thought he had escaped this year, when the middle of September passed and there was no sign of it. It "got" him in the end, however.

Swimming, walking and picture shows are the hobbies of Daniel Giffether, the polished old actor

who is prominent in so many Balboa feature films. It is unfair to accuse him of being aged, in spite of the fact that he has passed sixty; for he is younger than most youths but for the annual milestones he has passed.

Although Alice Hollister can't help being effective in whatever role assigned to her, she prefers roles of the "villainess" type. In "The Man in Hiding," however, this Kalem star does some remarkably good work as the heroine, a country girl who weds a good-for-nothing young rake.

Marguerite Clayton, the attractive little leading lady for G. M. Anderson, of Broncho Billy fame in Essanay Western photo-plays, has just received a letter from a famous artist in New York City who wishes her to pose as a Western girl for one of his paintings. He declares she is the exact type for which he has been scouring the country and has made her a very flattering offer. Miss Clayton has refused the offer, saying she much prefers her present occupation, although it is more strenuous than posing.

Lucy Blake, who now appears prominently in Balboa pictures, is a Boston girl. You don't have to be told so, if you have a chance to talk with her. After a boarding school education, she began her stage career in stock with the Castle Square Company. Although up to that time, Miss Blake had never been in a theatre, she always had had a longing for it.

Beatrice Van, starring in the American "Beauty" Company No. 2 releases on the regular Mutual program, is a veritable little bookworm. Recently a young girl chum from the East, visiting Miss Van, was astonished at the unusually large number of books she found stored away in every available space about the charming young star's home.

"When does a busy little dear like you ever find time to sleep, let alone time to read?" asked Miss Van's visitor.

"Oh, I never sleep!" was the prompt reply.

Maurice Costello, Leah Baird, Adele de Garde and Garry McGarry are at work under the direction of Van Dyke Brooke, in a domestic drama, "Saints and Sinners," to be produced as a Vitagraph Broadway Star Feature from an original manuscript by Ouida Bergere.

H. Cooper Cliffe, the English dramatic actor, who will appear in the forthcoming Rolfe-Metro picturization of Booth Tarkington's novel, "The Turmoil," lives at Lynbrook, L. I., and is a chicken fancier—of the feathered variety. He has entered some of his prize poultry in the Mineola fair, a big Long Island event, and may be seen any day now, leading four or five smart looking roosters down the dusty road to the fair.

Charles Richman, Eleanor Woodruff, James Morrison and Zena Keefe have begun work on a big screen story, as yet unnamed, in which the United States Navy will figure conspicuously. Important scenes will be taken at Newport, Rhode Island, Annapolis, Maryland, and Cuba. The story is being produced for the Vitagraph Company under the direction of Paul Seardon.

(Continued on page 17)

Reviews of the Week's Film Releases

"Sin"

Five Parts. Fox Film Corp. Directed by Herbert Brenon. Featuring Theda Bara.

Rosa Miss Theda Bara
Luiga William E. Shay
Pietro Warner Oland
Marie Baroni Louise Briehl
Maldaro Henry Lenone

A drama of human interest that will appeal to all, ending with a moral that is bound to strike home. This adds another to the list of Fox successes. The direction was all that could be asked for. Nothing was overlooked, even to the smallest detail. During this picture, actual scenes from the celebration of "My Lady of Carmel" was shown. The acting of Theda Bara was fine, and it will only add new laurels to this already popular actress. She was ably supported by a very strong cast. Don't miss this story when it is shown in your community, and see for yourself the outcome of "Sin" upon the characters.

"The Valley of Lost Hope"

Lubin, V-L-S-E Program. By Shannon Fife. Directed by Romaine Fielding.

John Royce Romaine Fielding
James Ewing Peter Lang
Bob Ewing, his son B. K. Roberts
Dora Royce Mildred Gregory
Dick Flint Robin Williamson
Granny Dean Nannie Pearson

In the palmy days of the real old-fashioned "mellerdrama," nothing better than "The Valley of Lost Hope" was ever put over. There are villains galore and thrills a plenty, and for those who like a picture chock full of dramatic situations and with lots of blood and thunder, this latest Lubin photoplay will be a prime favorite. The story is of the Days of '49, the search for gold and the trials and tribulations of the searches. Then there is a crooked real estate operator who, by false assays, etc., creates a boom for the Valley, and from that time on until the finish of the five reels there is strong action that keeps up the interest to the highest pitch. The production throughout is excellent, the building of the boom town, the many fights, the blowing up of the town with dynamite and the head-on collision between two real trains have all been handled in excellent fashion. The cast is capable, good work being done by Romaine Fielding, B. K. Roberts, Peter Lang and Mildred Gregory. There are several unprogramed players that deserve mention, among them a baby that is exceedingly natural and that takes part in a very dramatic scene like a trained actress. Again, I say, those who like the good old "meller" will be greatly pleased at this V-L-S-E offering.

"John Gladys's Honour"

Frohman Amusement Co. Pathe.

John Gladys C. Aubrey Smith
Muriel Gladys, his wife,

Mary Lawton
His Nephew Jack Sherrill
Mr. Huggins Ben Hendricks
Lady Lerode Ida Waterman
Artist Lerode Richard Hatteras
A Prince Charley Butler

The story of a neglected wife, who looks for love and sympathy elsewhere. It is the eternal triangle, but handled in an entirely new and interesting way. The scenes in many places are very tense, and with the superb acting of this

strong cast places this picture well into the feature class. The close-ups of C. Aubrey Smith are very effective and add greatly to the dramatic strength of the picture. If you are looking for something out of the ordinary, see this picture at your first opportunity.

"The Council for the Defense"

Four Parts. Pathe.

Richard Morgan Jack Livingston
Steve Flanders, a crook,

Robert Grey
Edith St. Clair Marguerite Nichols
The "Council for the Defense" deliberately hides the evidence and frees a guilty man in return for the burglars "swag." An original and interesting plot. It carries a strong moral which is bound to strike home. Although it ends rather sadly it only goes to show that the right way is the best way in this world. The acting is very strong and the scenes strong enough to hold your interest until the last. This is a very good picture and worthy of your consideration.

"The Perils of Temptation"

Five Parts. Pathe-Gold Rooster.

Martha Jackie Saunders
Sam Pierce Frank Mayo
Frank Pierce, a spendthrift,

Fred Whitman
Mrs. Pierce Mollie McConnell
Mr. Pierce Gordon Sackoull
Hamilton Cress Jay Herman
Coral Romaine, an actress,

Phyllis Gray

A story of a girl who is falsely accused of stealing a string of pearls. The most interesting part is who does steal the pearls. I would advise you to see the "Perils of Temptation" and see for yourself. Although not what would be called a powerful drama, yet it is a story containing enough interest to make this a popular feature. The clever Jackie Saunders heads the cast, and she is ably supported by a number of Pathe favorites. The directing and photography are both up to the Pathe standard. If you get a chance don't miss this picture.

"The Net of Deceit"

Three Parts. Kalem. Broadway Feature.

David Roland Bottomley
Gabrielle Alice Hollister
LeFarge John E. Mackin
Mallott James B. Ross
Fanshell, his secretary,

Arthur Albertson
Loup, a foreign diplomat,

William McNulty
Adj. Gen. Foster John Foster

A very interesting story and one that you will enjoy. An adventure, in the employ of a foreign government, endeavors to get the formula of a new explosive about to be sold to the United States. By her feminine witchery she almost succeeds. The scenes in many cases are tense with dramatic action. The acting of Roland Bottomley and Alice Hollister is worthy of high praise, and they are ably supported by a strong and well-balanced cast. The close-ups of Alice Hollister are very effective, and the scenes are so well laid as to deserve special mention. This is a real feature, and I would advise you to see it at your first opportunity.

"By Whose Hand?"

Three Parts. Kalem. Broadway Feature. Written and Produced by Hamilton Smith.

Melville, a clever crook,

Harland B. Moore
Violet, his pal Marguerite Courtot
Miller, a man of wealth,

Richard Purdon
Cornwall, a policeman,

Robert Vaughn
Here is a dandy. Clever beginning and a clever ending. An original plot in every way. The story of two crooks who try to work a scheme on an unsuspecting policeman. Marguerite Courtot, the dainty Kalem star, deserves worthy mention in the masterful way she portrays this character. Mr. Smith certainly "put one over" when he wrote and produced this picture. If you are looking for a novel and interesting feature, then see this Kalem release at your first chance.

"The Fatal Card"

Famous Players. By C. Haddon Chambers and B. C. Stephenson.

George Forrester (later Marra-ble) John Mason
Margaret Marrable Hazel Dawn
A. K. Austen Russell Bassett
Cecile Helen Weer
Gerald Austen David Powell
Jim Dixon W. J. Ferguson

Really this should have been called, "The Lucky Card," because the card saves a man's life; therefore why should it be fatal? Nevertheless, the photoplay is a good one, the photography, direction, lighting, scenes and general production being of a high order. John Mason plays a crook in his familiar style, registering well, while beautiful Hazel Dawn does praise-worthy work in the few scenes she has. Some day this little lady is going to do a really great picture, and she will simply walk away with it, I am sure. "The Fatal Card" is a typical Famous Feature, nothing out of the ordinary, but good entertainment, and worth seeing.

"The Dust of Egypt"

Vitagraph, V-L-S-E. By Alan Campbell. Directed by George Baker.

Geoffrey Lascelles Antonio Moreno
Billings Hughey Mack
Mr. Manning Jay Dwiggins
Whiggins William Shea
Ani Edward Elkas
Slave Nicholas Dunaw
Amenset Edith Storey
Mrs. Manning Cissy Fitzgerald
Violet Manning Naomi Childers
Maid Ethel Corcoran

Here is my idea of a fine feature photoplay in every way with a star that ranks as one of the most versatile and excellent actresses in motion pictures. Edith Storey makes this a wonderful picture, but she is ably supported by a large cast of Vitagraph favorites. "The Dust of Egypt" is in seven reels, and every reel is right there with the punch that makes a strong dramatic offering. There is a never-failing vein of comedy, a tinge of tragedy and a hint of pathos. The direction has been handled in excellent fashion. The photography and lighting are fully up to Vitagraph standard, and no expense has been spared for the settings. The author is a son of Mrs. Patrick Campbell, and he is now fighting with the British army, being a lieutenant with a crack London regiment. Alan Campbell has written an original photoplay that will prove a big winner wherever exhibited.

(Continued on page 17)

Prominent in Photo-Play World

A COUPLE of years from now when photoplay fans the world over will be remarking upon the wonderful work of Geraldine O'Brien, and magazines will be bidding against one another for her biography, photograph and any intimate details of her personality, the readers of this page will chortle wisely and say, "Why, I read all about her years ago. When the rest of you were raving of Pick-fords, Chaplins and the dozen favorites who'd already arrived, the PHOTO-PLAY REVIEW gave its readers all the "dope" on Geraldine who now outshines them all.

For now, you must know, the subject of this article is but slightly known in filmland—just the same as Ethel Grandin of three years ago, and dozens of other present-day hundred per centers were before they had been photographed on their first million feet of film. But having been correct in several prophecies of this sort in the past, we now force upon a tolerant public our sincere conviction that the photoplay star of the future is Geraldine O'Brien. As it is hardly ethical to prophesy the downfall, or the passing of today's winners of popularity contests, and the like, we will name no names. But think of the most widely known screen star of today—of how her popularity grew and grew until she became the subject of all the "movie" magazines' editorial raves—old photos of her childhood days were dug up and printed—and her noble ancestry traced through halls of fame, etc., until she was proven a blue-blooded aristocrat of the most aristocratic forbears! And then, fellow-fans, laugh with me at the stupidity or insanity of success.

While we forecast for Miss O'Brien the highest pinnacle of success in her chosen profession, we have no particular interest in her career, nor do we expect to in any way aid her in "arriving." We have simply picked her as a "comer" in films, and while she's still sufficiently distant from the throne to be approachable, we have grabbed off a few facts about her which will perhaps be in the line of revelations to those who are already familiar with her work, and will interest those who have yet to be impressed—so that they will be in a receptive mood when she appears before them.

Born in Baltimore, Maryland, between twenty and thirty years ago (we might have written 21 there—and again we might have



Geraldine O'Brien

made it 29!), Geraldine was preceded upon the stage by several sisters who saw the light in Baltimore ahead of her. When about seventeen she decided to follow them, and secured a small part in "The Country Boy." Contrary to custom with budding stars, she did not play little Eva in the original Uncle Tom's Cabin show; and unconventional as it may seem, she was not understudying a star who fell and broke her arm on opening night—thus grabbing the grand opportunity to star and getting over so well that the manager cut off the star's other arm next day to keep her away from the show!

No, dear subscriber (could have made it "reader," but we are partial to subscribers!), Geraldine did none of the regular stunts attributed to our present-day stars. She simply finished her season in "The Country Boy," and then rehearsed the leading part in "Excuse Me" all summer, playing same for the next two years. The following season she toured Australia with an all-star American stock company, and upon her return to the native heath took a flyer in the "movies." The film so favored was "The Lady of Quality," in which Cissy Loftus, starred. Following that, Miss O'Brien essayed the title role in "Sylvia Runs Away," in which Alice Brady also appeared. When "The Miracle Man" held forth at the Astor Theatre in New York, she had a prominent part, but left the company to plunge into filmland once more. This effort was for the Thanhouser Company, and Geraldine played the leading part in "His Poor Wife," which will be released as a five-reel fea-

ture on October 28th. At present our heroine is at the Lubin studio working in a three-reel feature which will result in her engagement for a long term if she decides to resist the flock of inducements being tendered by other manufacturers.

That her services are in demand among film producers already is not amazing. Charles Klein one time engaged her for the lead in Rex Beach's "The Ne'er Do Well," only to be foiled by Savage, who had a prior right to her services, and right now negotiations toward securing her for a film version of "Excuse Me" are held up on account of the Lubin Company's option on her services. Outside of "them there" trifles, Miss O'Brien has nothing much on her mind except consideration of an offer from Savage to star her in a new play similar to "Daddy Long Legs," which is being especially written for her—and an offer to star in a play being written by Booth Tarkington!

Hearing of the great demand for Miss O'Brien's services, the writer tried to secure a photograph from her to accompany a proposed biography of this sort. She carelessly responded that she was "short of photos," so we were "sore put to it" to unearth one. As usual, though, we succeeded, and even a casual glance at the accompanying will assure you of Miss O'Brien's beauty and charm. For more personal particulars of the lady's life, we have had to appeal to mutual friends—and they admit to being so prejudiced in her favor as to make any description of her virtues of doubtful value to an unsubsidised publication! She is fond of tea and all things English, except bull dogs. Is very temperamental, much as the Divine Sarah is, and withal—very Irish. Her most adored friend is her mother, and next come sisters Eileen and Kathleen; idea of perfect bliss, a home in the country with a horse and a husband who is perfect. She reads little but the Bible, being deeply religious, and plays the piano; is fond of poetry—but not the poetry of motion—as she cares not for dancing. Like most temperamental women, her idea of pleasure is to be perfectly miserable about nothing at all, and her idea of misery is to have nothing to be unhappy about! But, unlike most women, she has a keen sense of humor, and is fond of strange animals.

Steve Talbot.

The Spender

(Continued from page 4)

but the thought of Nellie spurred him on to renewed efforts. He was becoming suffocated. Things were becoming dim before his eyes. He sank to the floor unconscious.

A wild yell was heard in the yard.

"The Militia," shouted the strikers. Pistols cracked. Here and there a man fell. The strikers seeing that fighting was useless, gave up. Walsh tried to escape, but a pistol bullet found its mark.

But back to our friends in the powder house. As the fighting

went on Bagley hadn't been idle, but with a heavy log had battered down the door. With the assistance of a trooper they dragged the two unconscious forms to a place of safety. A little cold water soon revived them.

Just then there was a terrible crash. A deep sounding boom. The earth fairly shook.

"What was that," asked McCabe, excitedly.

"I think that was our place of safety for the last hour," answered Peter good humoredly.

An interruption came in the form of Nellie who was anxious for her father's and husband's safety.

Briefly she told her father all that had happened.

McCabe was very thoughtful. Finally he turned to Peter, "Why did you do all of this for me?" he said.

"Oh, I simply couldn't let my baby's grandfather get hurt," answered Peter.

A happy look came over McCabe's face as he grasped Peter by the hand. "Well, the old saying goes that a poor beginning makes a good ending, and I guess that is pretty near true in this case."

It was a mighty happy little family that gathered about the fireplace that evening.



PAMAHASICA.—Jessalyn Van Trump was Ethel in "The Emerald God," Lubin. Anna Luther is with the Keystone Company at present. The principals in "The Master Crackman" (2-part Reliance) were Irving Cummings, as Robert; Irene Howley, as Madge; Ralph Lewis, as Thatcher; Alan Hale, as Parr, and George Seigman, as Thomas. Released May 31, 1913.

M. CASTRATA.—Joseph Swickard, who played the "rough famer" in "A Favorite Fool" (Triangle-Key-stone) is the same man who played the part of the be-whiskered stage manager in "The Property Man," and has appeared in many Key-stones. Minnie Provost was the negro "mammy" in "The Coward" (Ince-Triangle). She's an Indian lady, really.

OLD KAINTEUCK.—Louise Huff is a sister to Justina. Both were formerly with Lubin. They are of the old South, and blonde. Blanche Sweet has the lead in "The Coming of Angelo" (Bio reissue). Biograph's "Dora Thorne," in four reels, will be released November 3d.

D. C. BERNADETTE.—In again! No, we do not think the snakes used by Raymond Hitchcock in "Stolen Magic" (Triangle-Key-stone) were trained, unless you mean they were transported to the studio from their native land via train. You may soon see your favorite Talmadge (Norma) in Triangle productions.

EDISON, INC.—We cannot state for certain where Julian M. Solomon, Jr., is now. Since his photo and biography appeared in this paper some weeks ago he has been "in the silence," although an attentive correspondent previous to that. Gratitude sometimes takes that form! Or perhaps the Kink dislikes publicity and is trying to efface himself. Ray Myers is directing in California under D. W. Griffith's supervision. Address him at 4500 Sunset Blvd., Los Angeles.

STELLA ROSSI.—Muriel Fortescue is the name by which Mabel Normand was known abroad when she was in the American Biograph company. That firm did not make public its players' names, and in consequence, the English firm which handled Bio releases, in order to satisfy inquirers gave the players' names of their own composition. Blanche Sweet was known as "Daphne Wayne."

JOLLY JASPER.—Here are a few titles of photoplays released in the past, in which that sacred name is featured: "Belle Boyd," Selig; "The Belle of Breweryville," Lubin; "The Belle of North Wales," Kalem; "A Belle of Siskiyou," Essanay; "Belle of the Beach," Kalem; "Belle of the School," Princess; "The Belle of Yorktown," Domino; "The Bell-Hop," Essanay; "The Bell-Boy's Revenge," Royal; "Bella's Elopement," Vitagraph, and "Bella's Beans," Crystal.

LAMBHEART.—"The Bald-headed Club" was a one-reel Imp comedy released January 11, 1913. Did not see it, but don't think the title implied that policemen's sticks are usually whiskered! More probably the story was of an association of bald gentlemen.

OTTO THEIS.—Miss Cecil Spooner (Mrs. Chas. E. Blaney) played the Prince and the Pauper in the Edison production of that title. She is a well-known stock player. Edwin August was with the Edison players before he was a Biographer—and that's some time since. Yes, Otto; Dorothy Harpur has been poeting for some time. Her verses were well known to readers of the Motion Picture Story Magazine during its earliest months—that is, in 1911. See issue of December that year for instance—"Hope Deferred" on page 105.

BEATRICE.—Copake is not a remedy for hay-fever. It is the name of a flourishing town of 200 population in New York State near Poughkeepsie. Adjoining are the Copake Iron Works and Copake Falls, which latter boasts of a population of 301—don't know why the extra one! Very likely the Copakians would patronize picture shows, as they are reputed to be highly cultured. Grange Hall is the name of their local amusement structure, we believe. The name has never been spelled Copaque within our knowledge.

OLD JESPO.—Edwin Clarke was Cherley Hexam in Edison's filming

of Dickens' "Our Mutual Friend," which was released as "Eugene Wrayburn." Darwin Karr played the title role. Kitty Talbot is now in vaudeville with "Too Much Mustard," a Weyburn Revue. Yes, she is married. Robert Warwick appears only in feature films.

MARY DONNELLY.—Alice Pettus appears in pictures directed by her husband, Ray Myers. They have been released as Reliance-Mutuals heretofore, but with the severance of all Reliance, Majestic and other Griffith producing forces from the Mutual program, doubt that any brand name will be used but the one: Fine Arts Films, which is a part of the Triangle program.

CHAS. KRAUS.—The question as to which company produces the best pictures is out of order. At best it is but a matter of personal opinion. The writer's would conflict with yours probably, if given. The best way we know of to locate releases you are anxious to see is to locate the exchange handling that brand, in the telephone book, and calling them up, ask at what theatre such and such a picture may be seen on a certain day. They will gladly inform you from their lists of bookings.

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Record of Current Films

Universal Program

Monday, October 18, 1915.

BROADWAY UNIVERSAL FEATURE—The Campbells Are Coming (Four parts—Drama).
NESTOR—A One - Cylinder Courtship (Comedy).

Tuesday, October 19, 1915.

GOLD SEAL—The Fair God of Sun Island (Three parts—Sea Drama).

IMP—No release this day.
REX—Lon of Lone Mountain (Drama).

Wednesday, October 20, 1915.

ANIMATED WEEKLY—No. 189 (News).
L-KO—Room and Board, A Dollar and a Half (Two parts—Comedy).

Thursday, October 21, 1915.

VICTOR—No release this day.
BIG U—The Greater Courage (Two parts—West—Mining—Drama).
LAEMMLE—No release this day.

POWERS—The Frankful Ponies (Vaudeville Act). Insect Oddities (Ditmar's Educational).

Friday, October 22, 1915.

IMP—The Meddler (Two parts—Modern—Drama).
NESTOR—Almost a Knockout (Comedy).
VICTOR—The Magic Bon-Bon (Comedy).

Saturday, October 23, 1915.

BISON—A Fight to a Finish (Three parts—Railroad—Drama).
JOKER—The Awful Crime (Comedy).
POWERS—A Pure Gold Partner (Drama).

Mutual Program

Monday, October 18, 1915.

AMERICAN—The Blot on the Shield (Two parts—Drama).
FALSTAFF—Busted But Benevolent (Comedy).
NOVELTY—Rip Van Winkle Badly Ripped (Comedy).

Tuesday, October 19, 1915.

BEAUTY—Alias James, Chauffeur (Comedy).
GAUMONT—See America First (No. 6) (Scenic). Keeping Up With the Joneses (Cartoon—Comedy).

THANHOUSER—The Spirit of Audubon (Two parts—Drama).

Wednesday, October 20, 1915.

NOVELTY—You Can't Beat It (Comedy).
RIALTO—The Car Players (Three parts—Drama).

Thursday, October 21, 1915.

CENTAUR—Vindication (Two parts—Drama) (Bostock Animal Picture).

FALSTAFF—Hattie the Hair Heiress (Comedy).

MUTUAL MASTERPICTURE—The Miracle of Life (No. 43) (American—Four parts—Drama).

MUTUAL WEEKLY—No. 42, 1915 (News).

Friday, October 22, 1915.

AMERICAN—Visitors and Visitors (Drama).

CUB—The Little Detective (Comedy).

MUSTANG—The Sheriff of Willow Creek (Two parts—Drama).

Saturday, October 23, 1915.

BEAUTY—Deserted at the Auto (Comedy).
MUSTANG—Buck's Lady Friends (Three parts—Drama).

General Program

Monday, October 18, 1915.

BIOGRAPH—Bad Money (Drama).

ESSANAY—Inheritance (Special—three parts—Drama).

GEORGE KLEINE—The Village Outcast (Special—two parts—Drama).

KALEM—The Apaches of Paris (Drama)—four parts—"Broadway Favorites"—Drama).

LUBIN—The Lonely Fisherman (Drama).

SELIG—The Brave Deserve the Fair (Special—two parts—Drama).

SELIG—Hearst-Selig News Pictorial No. 83, 1915 (News).

VITAGRAPH—Quits (Comedy).

Tuesday, October 19, 1915.

BIOGRAPH—His Hand and Seal (Special—two parts—Drama).

ESSANAY—The Outer Edge (Special—three parts—Drama).

KALEM—Adam's Ancestors (Burlesque—Comedy).

LUBIN—Cutting Down Expenses (Comedy).

SELIG—The Stagecoach Guard (Drama).

VITAGRAPH—The Gods Redeem (Special—two parts—Drama).

Wednesday, October 20, 1915.

EDISON—Cartoons in the Country (Comedy).

ESSANAY—The Fable of "The Sorrows of the Unemployed and the Danger of Changing from Bell to Harold" (Comedy).

KALEM—The Man in Hiding (Special—two parts—Drama).

LUBIN—Nell of the Dance Hall (Special—three parts—Drama).

VITAGRAPH—Brown's Summer Boarders (Comedy).

Thursday, October 21, 1915.

BIOGRAPH—The Vulture (Drama).

ESSANAY—Fun at a Ball Game (Comedy).

LUBIN—When Youth Is Ambitious (Special—two parts—Drama).

MINA—Subject not yet announced.

SELIG—The Chronicles of Bloom Center, Series No. 1. "The Land of the Hose Reel" (Special—three parts—Comedy). Hearst-Selig news Pictorial, No. 84, 1915 (News).

VITAGRAPH—On the Turn of a Card (Drama).

Friday, October 22, 1915.

BIOGRAPH—Brute Force (Special—two parts—Drama—Biograph Reissue, No. 20).

EDISON—The Land of Adventure (Special—three parts—Drama).

ESSANAY—Broncho Billy Evens Matters (Western—Drama).

LUBIN—A Woman Reclaimed (Drama).

VITAGRAPH—A Safe Investment (Comedy).

Saturday, October 23, 1915.

BIOGRAPH—The Banker and the Thief (Drama).

EDISON—The Broken Word (Drama).

ESSANAY—The Spider (Special—two parts—Drama).

KALEM—A Mile a Minute (Episode No. 50 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN—Playing Horse (Comedy).

SELIG—In Leopard Land (Jungle-Zoo—Wild Animal—Drama).

VITAGRAPH—A Woman in the Box (Special—two parts—Drama).

Miscellaneous Program

CONTINENTAL PHOTO-PLAY CORPORATION.

Sept. 6—A Continental Girl (Five parts—Drama).

LIBERTY MOTION PICTURE CORPORATION.

Sept. 15—An American Gentleman (Five Parts—Drama).

Mutual Daily Releases

(Independent.)

Monday—American, Keystone, Reliance.

Tuesday—Beauty, Majestic, Than-houser.

Wednesday—American, Broncho, Reliance.

Thursday—Domino, Keystone, Mutual Weekly.

Friday—Kay Bee, Princess, American, Reliance, Than-houser or Majestic.

Saturday—Keystone, Reliance, Royal.

Sunday—Majestic, Komic, Than-houser.

Licensed Daily Releases

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

Universal Daily Releases

(Independent.)

Monday—Imp, Sterling, Victor.

Tuesday—Big U, Gold Seal, Nestor.

Wednesday—Animated Weekly, Eclair, L-KO.

Thursday—Big U, Rex, Sterling.

Friday—Imp, Nestor, Victor.

Saturday—Eclair, L-KO, Rex.

Patents

Recent patents of interest specially reported to the PHOTO-PLAY REVIEW:

No. 1,154,607. Screen for color photography, Charles L. A. Brasseur, New York, N. Y.

No. 1,154,819. Combined stereopticon and panoramic projecting machine, Frederick H. White, New York, N. Y.

No. 1,154,820. Light-regulating device for film-printing machines, George White, Jersey City, N. J.

No. 1,154,835. Cinematographic apparatus, Alexander Wayrich, New York, N. Y.

No. 1,155,056. Reproduction of animated pictures, William Friese-Greene, Hove, Brighton, England.

Studio Gossip

(Continued from page 12)

Do you know that—

Lylian Brown Leighton is an authoress as well as an actress, and at once time toured the country in a vaudeville sketch of her own writing?

Harry Lonsdale has played more than 300 parts in his theatrical career?

Harry Mestayer is considered the best "Oswald" that has ever essayed that part in Ibsen's "Ghosts?"

Tyrone Power began his stage career in 1884 and has never missed a season since?

Tom Santschi's real name is Paul W. Santschi?

The first spark of ambition to become an actor was kindled in Edwin Wallock's breast when, at the age of fifteen, he won a medal for elocution?

Reviews

(Continued from page 13)

"Zaza"

Famous Players. By Berton and Simon. Featuring Pauline Frederick.

Zaza Pauline Frederick
Dufrene Julian L'Estrange
Madam Dufrene Ruth Sinclair
Cascart Mark Smith
Duc de Brissac Charles Butler
Dubois Walter Craven
Aunt Rosa Maude Granger
Louise Blanche Fisher
Nathalie Helen Sinnott

A fine production of the familiar stage success. Pauline Frederick lives up to her initial success in "The Eternal City" and plays with telling effect, registering in every scene. The balance of the cast all render expert assistance in making this a very excellent feature, and one that I can fully recommend. It is a safe bet that "Zaza" on the screen with Pauline Frederick as the star will be as popular as "Zaza" on the stage, with Mrs. Leslie Carter as the star. Produced with attention to detail and in the manner that bespeaks a successful photoplay. See it, by all means.

"Neal of the Navy"

Episodes 5, 6 and 7. Pathe-Balboa. Annette Illington...Lillian Lorraine Neal Hardin.

William Courtleigh, Jr. Hernandez Ed. Brady Ponto, his partner...Henry Stanley The Bruteman.....?

This is a story of love and adventure dealing with navy life. It is of special interest, owing to the fact that a good many of the scenes were actually taken on board a U. S. battleship. Lillian Lorraine as Annette is very pleasing, and Wm. Courtleigh makes a very good sailor. The scenes are very exciting and nothing has been left undone by this company to inject realism into the play. In episode No. 6, called "The Cavern of Death," the entire side of a cliff was blown up. Also the subterranean passage in this picture was very picturesque. These pictures are all complete, so if you have missed the first don't let that stand in your way from seeing the others, because they are really worth while. This story is fast gaining in popularity, so see it at your first opportunity and help Annette find the Lost Island.



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PHILADELPHIA, NOVEMBER 6, 1915

No. 7

My Experiences as a War Nurse

By EDNA GOODRICH

The Lasky Paramount Star Tells of her Life in War Hospitals

IT IS now two months since I last saw through tearful, unhappy eyes throbbing and war-swept Europe. Through the haze of early morning my last vision of that land of strife and woe ever will remain a clear picture—never to be forgotten.

Moments in life when we are experiencing some of the biggest emotions frequently are made indelible in our minds by reason of the tiny incidents recorded in memory. As I turned from the steamship rail when the little strip of land they call England disappeared from view on the horizon, I noticed beside me a woman wearing a life-preserver and standing close to a life-boat, which swung easily and unconcernedly on its davits.

So, when I think of Europe passing from view, I think also of the little stout person at my side who, with some reason, no doubt, still maintained a certain sense of fear while we steamed swiftly through the submarine "war-zone" on our way back to America.

Now I am far, far away. I am writing on a mission desk in a little cabin in the mountains of Southern California. It is autumn on the hillsides. The mountains and foothills are covered with varied colored foliage. What a contrast! Here I see crimson as nature paints with it; for, far away in unhappy Europe I saw it as man recklessly flaunts it. It is too big, too wonderful for the human mind to grasp. And yet, I should say, my life in the past year in Europe and in peaceful America has provided experiences probably no other American woman has had.

Only the great need of a change and a rest could have lured me from Europe at this time, but I came to fulfill obligations with the Lasky Company for which I will appear in Paramount Productions. At this moment we are in the mountains deep in our work.

I was in London in those eventful days during the several weeks which preceded August 1, 1914. That seems ages ago! What excitement it was as the penny papers screeched the headlines through the streets. "It can't be," some persons observed, "that civilized Europe is about to plunge itself into war!" Others said, "The inevitable has come." The latter were right.

Then came an interval when the British capital was wild with excitement. Belgium's neutrality had been violated, and in succession the great countries of Europe plunged them-

selves into war, so swiftly as to stagger the imagination. Men flew to arms; women, ever calm in the face of real peril, prepared themselves for the mighty test of courage and strength. For I have come to think of war in double image—the men at the front, the women at home. None ever will be able to tell whether the test is the greater for the men or the women.



EDNA GOODRICH

With others I became interested in providing relief for Belgian refugees. These poor people driven from their homes for reasons they knew not, were the course of pity and sympathy from everyone in England. My duties in these early days were chiefly clerical. Being a professional woman, I was suited to almost any kind of work and through committees our organization found many homes for the homeless and cared for the ill.

It was several months later when the great call for women to nurse at the front rang through England. It seemed, in answer to that call, that many more responded than were needed. But war, like fire that burns fiercely, never is satisfied with its allotment. There is the ever hungry army and the ever to be filled ranks in the Red Cross. With others, now all equals in our uniforms, I was

sent to base hospitals on the continent.

When all the deeds of man are recorded, woman's place in this mighty struggles of the nations will be written. Everywhere bullets have killed their thousands, and women by careful nursing, quick attention and great fortitude have saved tens of thousands. American women have had their part in this mighty work. Both the American Ambulance hospital in Paris and the American hospitals in the various French cities in the outlying districts of the French capital, have been wonderfully efficient units in the great relief organization the world's history ever has seen.

No finer illustration of what women are doing in France today is to be had than if I tell you of a hospital that is half way between the battle line and Paris. It is in the very old and very socialistic city of Troyes, once the capital of Champagne. Its motor ambulances tear through the narrow streets, and it is a little thin woman in a big thick cloak who is chauffeur, or, one might better say, chauffeuse. She drives fast and faster because it is a matter of life and death, and because she and those with her are the triumph of a cause. They form one of the Scottish Women's Hospitals—military hospitals of the Dames d'Ecosse, the French say politely. There is not a man in the hospital except the wounded. Doctors and surgeons, nurses and stretcher bearers, and those women chauffeurs, who go to the clearing hospitals at the front and bring back the wounded—all are women!

This hospital at Chanteloup, just outside Troyes, is in the midst of a green park, and is self-contained as they say. There are six women doctors, besides women surgeons and women at the pharmacy. The nurses wear a little blue cap, and look very comforting—not at all like the traditional costumes of the militants. The beds are under great tents in the park, well sheltered and—it goes without saying—well aired. The counter-panes are pink—that is the woman of it. When the sun shines, the nurses lift up the tent flaps and let the soldiers profit, and when the rain falls, they close them down. The French wounded are jealous to be cared for in this hospital.

A wounded French soldier once declared, "These ladies are ever so
(Continued on Page 7)

"The Rights of Man"

A Tale of War's Red Blot in the present European Conflict

Written from the screen by HORACE J. GARDNER

Illustrations from the Lubin film. Adapted from the play by Louis Recves Harrison

IT IS customary for a story to have for its conclusion a happy wedding, and rare is the romantic tale whose termination does not present suggestions of that enchanting phrase "and they lived happily ever afterwards." Therefore, when the narrative is introduced with an accompaniment of Lohregin's wedding strain one cannot resist the overwhelming premonition that an unusually original fictitious narrative is in the making. Our story begins in this manner.

"Doctor, I want you to marry my daughter!"

Carew started with unfeigned astonishment at the strange request. The first thought that came to him involved the belief that the aged ruler was mentally unbalanced.

"Are you ill?" exclaimed Carew in alarm.

"No, I am in earnest," he assured the surgeon and his firm speech alleviated the doctor's fears that the Prince had suddenly become insane. Surely, thought he, the Prince does

brave men have already become food for the vultures. If they triumph, who reaps the benefit? Surely not the private in the ranks. In a Socialistic war, the men will obtain their rights as soon as victory is proclaimed."

A gleam of determination settled on the rugged features of Prince Sigismund, and the two who stood in his presence realized the futility of further discussion.

"Carew," he said placing his hand on the shoulder of the one addressed, "I will not live through this war—I have a premonition that my end is near—and I want you to take care of my daughter. The ceremony which will unite you in the holy bonds of matrimony cannot be performed too soon. The revolution will begin at once."

The wedding was arranged to take place two weeks later.

II.

The booming of cannon and the sputtering of a thousand machine guns aroused Carew on the morning of his wedding day. The Socialistic revolution had commenced in frightful earnestness. An enormous treasure, which had been collected by Sigismund encouraged military men of high rank to ally themselves with his army, and although the battle front had moved up to the vicinity of the castle, the hordes of Sigismund were confident of ultimate success.

Carew viewed the situation as he hastened to join the bridal party. His position was hazardous, but, with the characteristic bravery of an American, he relished the predicament in which he had placed himself.

The knot was tied in the ivy covered chapel, the services being interrupted by the hissing of falling shells. As soon as the newly wedded couple received the blessings they left the church and in unsurpassed bliss journeyed back toward the castle. A thunderous noise startled Carew and the Princess, who turned in time to see a shell enter the house of worship, tearing the frail building into pieces.

"Father is in there!" shrieked the Princess, and with the doctor she hastened back to the wrecked structure. The Prince was seen stagger-



"My husband," she wailed, "The brutes have killed him."

Dr. Carew was an American surgeon whose presence in Central Europe on this particular day was attributed to his humane desire to assist the Austrian Medical Corps in their work on the battlefields, which were dampened with the life blood of brave men who had fallen in the present titanic conflict. His strong arms trembled and a tear coursed its way down the handsome face as he reviewed in his mind an afternoon scene at the field hospital. He could not blot from his memory the picture of the youth, who with both legs shot away, had died smiling as the Iron Cross was pinned to the heaving breast.

"The Prince desires to see you, mein Herr," crisply commanded an officer attached to the Palace Guards.

"Yes," replied the doctor, and arousing himself from the sad reveries, he followed the soldier to the executive chamber, where Prince Sigismund awaited his coming.

"I have called you on a matter of vital importance," began the Prince, who hesitated and apparently was laboring under a terrible mental strain.

Carew bowed slightly and remained silent, in anticipation of a more elucidating statement from the ruler of Graphowitz.

"Ah-hem," he cleared his throat, and shifting his cold steel eyes nervously continued, "Dr. Carew, you have endeared yourself to my family and I am taking the liberty to ask of you a great favor." He paused interrogatively, and the American surgeon seized the opportunity to assure his titled friend that his life was at the service of the Prince.

not mean for me to marry the beautiful Princess Lorha.

"May I have your answer?" impatiently asked the ruler of all Graphowitz, as he arose and stood rigidly.

"Your very unusual request, mein Herr, is accepted," replied the American. "I can assure you that I have loved Princess Lorha since our first meeting and although I have ample reasons to believe that my love has been returned, I never dared hope that your consent to the marriage would be received."

He stopped suddenly and turned to gaze upon a beautiful woman, who was standing at the entrance to the chamber.

"Princess Lorha, you have heard!" he advanced to meet her.

"Yes, and I am happy," she replied, accepting the proffered hand.

"Listen, my children," began Sigismund, "I have devoted my life to the study of Socialistic principles and am a firm believer in the 'rights of man.' For years I have witnessed injustice and tyranny, and the brutality of the mailed fist of militarism has been bared before me. I have lived with the men whose diabolical intrigues have culminated into this world wide strife; I have suffered in silence for many, many years until now. The moment has arrived for action and I am going to make men free!"

"A Socialistic revolution will be horrible," his daughter exclaimed, who although a disciple of her father, dreaded the bloodshed which would accompany a war of this kind.

"Can it be more horrible than the present carnage?" argued her father. "The masses are being driven on like sheep and the bodies of a million



"These are the plans to the Dungeon" said Carew.

ing out of the debris, the other members who had lingered in the chapel having been instantly killed. Assisted by Dr. Carew, the Prince was taken to a nearby salon. His throat had been cut by a piece of shell and the surgeon quietly informed Lorha that her father could not live more than a few minutes.

"Speak, father," pleaded the Princess whose happiness had been changed into misery.

The aged ruler moved his lips but was unable to speak. Death was impatiently waiting to take him into her bosom. Seizing a crayon from an adjacent table, Carew placed it between the icy fingers of the dying Prince. Summoning all his strength he wrote the word ORISVAL, on the board which was held before him. As he finished, a thick glaze shrouded his eyes and with a short sigh, he left the world behind for ever.

* * *

"These are the plans to the dungeon," said Carew holding up a chart for the inspection of the Princess.

Previous to his death, Sigismund had taken his daughter into his confidence to such an extent that he had informed her of the plans to find the hidden treasure, and before breathing his last he had written the name of the gold-laden cave, ORISVAL.

"We must go to the treasure chamber at once," eagerly exclaimed Lorha. "For there will be no happiness for me until the plans of my dear father are carried out."

There was little difficulty experienced in locating the private subway parlor where the treasure was kept. After gathering together the gold coins, Carew said, "Lorha, dear, I realize your position and I heartily agree with you that these millions be given to the Revolutionists. We will go to the headquarters at once."

The doctor and his royal wife stopped on their journey to the grove where the horses were ready for the journey to the Revolutionary Camp. A grewsome scene startled them. On the ground at the side of the road lay the body of a dead spy, who in dress and appearance greatly resembled Carew.

"How horrible," shuddered Lorha, and as they turned away each thought of the dangers which were before them and realized that a similar fate was likely to befall them.

Lorha passed on and prepared to mount her pure white steed when His Royal Highness, suddenly appearing, grasped the bride and sneeringly said, "My pretty bird, where art thou flying?"

The ruler of the country greatly admired the beautiful Lorha and it was this adoration that prompted him to make his headquarters in the castle. Lorha did not return his love.

"Kindly allow me to depart in peace," commanded Lorha, her cheeks flushing with rising anger.

"Where are you bound?" he asked, exhibiting impertinence and a sense of knowledge.

When she made no reply he continued, "I have searched the body of your father and from the evidence we secured, he is proven a traitor and we must hold you, his daughter, as an accomplice."

He made a move to embrace the Princess when Carew reached the spot. His Royal Highness whirled quickly, but a well directed blow from the American's good right arm sent him sprawling as Lorha galloped off with the gold.

On hearing the cry of Lorha, Royal Guards rushed to the spot in time to catch a glimpse of Dr. Carew, who was making his escape.

Thinking that he was the assailant of the King, the soldiers fired after the retreating figures and hastening on they discovered the body of the dead spy which so closely resembled Carew.

"We have killed the assailant of his Royal Highness, explained one of the guards as General Brunn and his staff arrived at the scene of the shooting. The sagacious old general picked up a button which the surgeon had dropped, and comparing it with an entirely different kind on the dead man's uniform, had his suspicious aroused.

The American doctor realized that he had flirted with Death, and as he stopped to rest besides a rippling stream a few miles from the castle, he actually trembled. His fear was not personal, but for the safety of his bride of a few days. As he rested on the verdant bank of the swiftly moving water, his heart was bitter against war. Here in the quiet

ity than anything, Carew turned to the window to examine the contents. He gave a cry of astonishment as he beheld a photograph of his wife. As he gazed into the attractive face, he was stupefied with a fear for her safety.

"Oh, Lorha, where are you?" he asked himself. "If those big brown eyes would only twinkle to me tidings of your safety, and those lips move once again in —"

A footstep caused him to turn suddenly. He faced the King, who had regained his senses.

"What are you doing with that picture?" angrily demanded His Royal Highness, snatching the photo from Carew, at the same time giving a nearby guard orders to arrest the American surgeon at once.

Princess Lorha rode on with the gold. On her white horse, which she had named "Peace" she beheld scenes that were harrowing beyond the descriptive ability of modern novelists.



Lorha escapes after the death of His Royal Highness.

forest all nature was at place with God and man. Birds were singing merrily and thousands of insects crooned their homely melodies. Now and then the beady orbs of a cinnamon tinted squirrel would be fastened on the intruder, for such did Carew regard himself. As he turned to view a croaking frog which was basking on a rock in mid-stream, his eyes unconsciously wandered to the yonder bank where two turtle doves were cooing in a sentimental manner. On the velvety carpet which covered the forest floor, rabbits and other small game gambled and frolicked care free and happy.

"Why does Man, the superior of these creatures, lust for blood and tear each other's hearts out?" he thought aloud. "If the kings and army officers who crave for war would heed the sermon which these humble creatures of God teach us, the universe would be at peace and friendship would rule over the domains which are now being ruined by the greedy hordes of blood crazed humanity."

His soliloquy was perfectly correct, but the faint booming on the distant battlefield brought him back to the present. Removing his false beard and changing his appearance as far as possible, he boldly returned to the scene of the fight.

Arriving at the outer lines, he showed his American passport, and was taken to General Brunn, and treated royally by the staff. In the castle he was instructed to assist in bringing to consciousness His Royal Highness; whom he knocked down earlier in the day. A card case lay beside the bed and more for curios-

Her journey took her over the fields where some of the bloodiest battles of the present crisis have been waged. Strewed here and there were the half decayed corpses of brave warriors who had offered themselves as living sacrifices to the Gods of War. Here a father had clasped his armless son as they passed into eternity, there a gray haired veteran had died while attempting to drag a wounded comrade to safety; back yonder a handsome youth had fallen with the colors of his country. Everywhere, the dead were piled in countless numbers. Farther on Lorha was sickened by the odors of human flesh rotting in the sun and blown into pieces by the wind. Here and there, men were hurling bodies and parts of bodies pell mell into shallow holes which were hastily being dug; but the force was inadequate, and as the noble horse sunk his hoofs in the soft body of a grenadier (it was impossible to avoid them) he snorted contemptuously as if to show his hatred for the war lords who had slain so many innocent men.

War's desolation was transparent on every side. And yet while these millions of men and horses had been butchered on the wrecked plains, Lorha's heart was not moved to its greatest depth, until she beheld a scene near the road to Heideel Inn, a young woman with an infant in her arms, was kneeling under a crucifix. Lorha drew her horse up and gazed into the sorrow stricken face that was half praying, half cursing.

"My husband, my husband," she wailed piteously, "the brutes have killed him. Oh, Jesus, is there no justice on earth?"

"He will probably return soon," said Lorha in an attempt to soothe the half demented mother.

"No, they have killed him," she sobbed loudly, "and he died for me."

Lorha gathered the story from the heart-broken women. Her husband had joined his regiment at the beginning of the war. A short time later, a baby was born and desirous of seeing his child, he broke through the enemy's lines and journeyed to his old home at night. While there a young officer came in and the husband sought safety in another room.

The officer taunted the beautiful woman and then insulted her. The husband came out and in the heat of anger killed the brute while defending the honor of his wife. Before he could escape a bullet from an alert sentinel pierced his heart. Now the window and her babe had been driven from their home in the village. They had sought refuge under the Cross.

"War is not hell," Lorha said as she rode on to the camp, "but the suffering of the women who stay at home and pray for the sons and husbands that they have given to appease the cannon, is the experience of hell many times over!"

She thought of the thousands of cottages that had been the dwelling places of gay hearted families before the call to arms was made. It hurt her to think of these same homes as they now appeared. The tender hearted girl was glad that her terrible ride was coming to an end for the grewsome sights of the trip had filled her heart to the bursting point with grief.

"Here is the treasure that my father had saved for the cause," said the Princess as she finished relating her escapades, and passing the box to the leader of the Revolutionists, continued, "Use it for the rights of man—and may God bless our principles."

"Brave daughter of a brave man," replied the leader, "you have proven yourself a heroine. The money will be used to carry out the plans of our beloved Prince Sigismund."

As she made preparations to depart word was received that a troop of Cavalry had been dispatched after her.

"These men have been sent to escort me," she hastened to quiet the fears of the Revolutionists, "I will ride back to my husband at once."

The troop halted her near the castle and after taking her into custody, she was confronted by General Brunn, demanded the name of the assailant of His Royal Highness.

"I will never give you the desired information, General," she said calmly as Brunn threatened her with the death penalty.

"Pull her off the horse," he commanded, lifting his clinking sword, "form the firing squad." And before Lorha realized her peril she was facing a row of glistening muskets.

"Once more opportunity will be extended you," bellowed the half crazed general, "Who was the assailant of His Royal Highness?"

With a look of peace on her beautiful face Lorha moved her lips calmly and said, "I will never tell—so help me God."

"Ready!" shouted the commander as the squad stood at attention.

"Aim!" he shouted, and a dozen shining muskets were raised with clock like precision.

"Stop this nonsense at once!" The speaker was His Royal Highness, who having witnessed the proceedings from his window in the castle, came down and took Lorha away from the soldiers. When they arrived in the house, the man attempted to make love to the beautiful Princess. Although weak and discour-

aged, she resisted his attempts, and sent a note to Carew by a trusted servant, telling the doctor to make his escape immediately if possible and go to the American Embassy where she would endeavor to meet him as soon as she could evade her captors.

IV.

"American dog, you have no right to love Princess Lorha," leered His Royal Highness as Carew stood before him, "she is mine—do you understand—MINE."

Carew appeared frightened and craftily backed away from the guards who were standing as straight and still as marble statues. The American met the gaze of the cowardly potentate, and in a brief battle of will powers, His Royal Highness uneasily shifted his eyes downward. Quick as a flash, Carew grasped the loaded revolver which had been laid on the table, presumably for the purpose of taunting the prisoner.

"Keep still every one of you cowards," whispered the surgeon as he covered them with the weapon. Backing out the door he ran out of the castle and although a general alarm was raised he managed to evade the guards amid a shower of bullets. Carew was slightly wounded, but managed to climb into the cave of ORISVAL. Coming out on another side the doctor, with the aid of a rope, dropped down the sides of a precipice that bordered the cave, and made his way towards the American Embassy.

Lorha was followed by His Royal Highness as she rushed to another part of the castle.

"Leave me, you scoundrel," she cried.

"Princess Lorha, I love you," he began as he drew nearer to the shrinking girl, "and I am going to marry you. You are powerless to resist and it would be well if you would resign yourself to this fact. You will learn to love me and forget all about that American fool."

He paused and then crossing the room placed his hands on a revolving atlas, "With you I will conquer the world—come be my queen and rule over these domains."

He moved his palms over the glossy surface and Lorha with clenched fist made reply, "You blood-thirsty wretch with heart of stone, I would rather die than have you even as much as lay a hand upon me!"

Like a snarling animal he advanced, toward the helpless girl. With bloodshot eyes, foaming lips and a heart filled with lust he threw his arms around the beautiful Princess.

"Ha, my fair one," he hoarsely chuckled, as the veins in his neck explained with the rise of his passionate anger, "I am going to—"

But he reckoned without the hand of God for suddenly he grew numb and after releasing his hold on Lorha, he staggered like a drunken man, and then fell to the floor in a limp heap. Epilepsy, a disease to which he was subject, had snuffed out his life at a most opportune moment. After casting a fleeting look at the prostrate body of His Royal Highness, the Princess escaped through a window.

Reaching the outposts safely, she was at loss to determine the direction to the American Embassy, when the engine of an aeroplane whirled in the thicket beyond the lines.

"Is it friend or foe?" was the question which Lorha pondered over. She finally decided to risk the chances of re-capture and present herself at the machine.

"Princess Lorha!" exclaimed the aviator, "and your father where is he?"

"First may I ask you to disclose

your identity," she asked fearing the worst.

"I am from the Revolutionists," he explained. "I was sent this morning to warn your father, our beloved Prince Sigismund, of the impending danger, but I met with a mishap and I have managed to repair the engine."

Briefly Lorha narrated the incidents, mentioning her father's death and subsequent happenings.

"And now, I am on my way to the American Embassy," she concluded.

"If you care to travel via the sky route, we will soon be there," invited the aviator.

The brave girl accepted the offer and after a hurried flight, Lorha was welcomed at the Embassy where she once more related her thrilling experiences.

"No, your husband has not arrived," was the answer to her first question.

Hardly had she been given this disheartening information than an attack came in with the intelligence that Doctor Carew, of the American Red Cross service, was downstairs.

The happy Princess was persuaded to allow the hostess to prepare a surprise for the doctor. After the minister's wife greeted the hero she escorted him into another room where to his amazement and unbounded delight, he came face to face with his wife.

In each others arms they related the happenings of the day, and reunited with the feeling that "all is well that ends well."

Gazing up into her lover's face the new Mrs. Carew exclaimed with radiant countenance, "We will leave this strife ridden country at once and go to the land of the free, dear America. To-day, we have found our first happiness under the protection of the Stars and Stripes. Let us go to that glorious land where liberty is a universal privilege and there find future happiness."

His nodded assent was sealed with a fervent kiss. Just then the Ambassador's wife came through the tapestried entrance, but suddenly remembering she had forgotten something, she made a hasty exit without disturbing Mr. and Mrs. Carew, of the U. S. A.

The End.

Helen Dunbar, who is perhaps the best known grand dame and "mother" in motion pictures, and who is now playing important roles with Francis X. Bushman, in Quality-Metro productions, has just bought a beautiful home in Hollywood, California. It is situated on top of a hill in the western section, overlooking Los Angeles.

Louise Glaum is glum. Her pet puppy dog has cashed in his checks and now lies with his paws turned up to the daisies. She took his demise badly and the man person who has the distinction of being her husband is hunting for a dog which will look like the late lamented.

Carlton King, Edison, who for a number of years has been one of the most popular character actors in that company, and was recently made a director, has been returned to the screen, following persistent requests from Exhibitors and patrons to that effect. To some, popularity may be its drawbacks.

Incidentally, "The Black Crook" sees the advent of the "Moving Picture Chorus Girl." Although Chorus Girls have appeared in motion pictures before, this is the first time that chorus numbers have been conceived and rehearsed expressly by professionals for a Film production.

'My Experience, as a War Nurse'

(Continued from Page 3.)

much gentler than our military doctors—but they are also stricter. I can tell you that discipline is serious here. They have shown us they can be good doctors, but they are good *militaires* too." Another says, "Yes, and they won't let you play with your health. If you stay with your feet in the grass when it is damp, they are regular gendarmes, I assure you. They are all real mothers, but they want to have well behaved children."

These wonderful women have another hospital with the French army. It is noticed that the French wounded laugh more frequently and there is more cheer in their hospitals than in any others on the line of relief.

In the course of my experiences in war hospitals on the continents I have seen some wonderful things. Frequently I am asked as to the manner in which the expert surgeons locate bullets that have struck these poor fellows. Ingenious ways of finding bullets and pieces of shrapnel are resorted to by French surgeons with the aid of powerful electro-magnets, but the Sutton method, of American origin, is becoming universally used.

The wounded man is placed on a table, beneath which is an X-ray machine, and over him is placed the tube of light used in the photographing process. The bullet then is shown on the plate, which is placed beneath the patient. The X-ray has demonstrated that, like nearly everything else in France it is "somewhere near a certain locality." But how deep? The tube then is placed at another angle. The shadows are made to cross and the bullet is again detected. To find how far to probe the surgeon resorts to mathematics and works out his calculations by the simple principles of triangulation.

The surgeon thrusts a hollow, needle-like device into the body, finds the bullet, and puts a piece of slightly barbed piano wire down to the tissue around the bullet. Then the patient, surely surveyed, is wheeled to the operating room, where the operation of removing the bullet is quickly accomplished. I have known of cases where triangulation has been done within five minutes.

It is the bravery of these poor men, however, that wrings anguish from the heart. No complaints, no bitter words against their cause which led them to sacrifice. Shattered limbs, serious flesh wounds, blindness, deafness from the great detonations—all these things I have seen, but no word of complaint.

Man is a queer creature who quickly adapts himself to conditions. The quickness with which war was grasped meant also that human understanding as quickly war's by-products and pain and death and suffering and poverty are some of them. And that is why it is so difficult for one who has been in the midst to obtain a perspective. The most horrible things become commonplace, always so to remain.

Charles Clary, whose part in the Triangle "Penitentes," is both prominent and heart-stirring, received a postcard from an admirer in Austria asking him if the old Castle of Furst Clary belonged to any relation of his. She sends a picture of the Castle and says she will be unable to get out of Austria until the war is over. Clary says he might be able to claim some relationship if the Castle had only been located in dear old Ireland instead of in the war zone.

Music and the Motion Picture

The improvement and growth of moving pictures has always been an interesting subject of discussion, but little has been said in regards to the advancement in the musical field.

Let us take our eyes off of the screen and glance for a few minutes at the co-workers in the orchestra pit. Do you remember the old time tin pan piano and the bass drum? Those were the days when the drummer did the major portion of the work. His duties were varied and numerous. Whenever a person fell down, which was quite a common occurrence in those days, it was his duty to see that it was accompanied by a vicious punishment of the drum. Then again, each little instrument, of the drummer's paraphernalia, had its little part to play.

An ocean or boat scene must needs be accompanied with an imitation of waves. Then a storm scene, the honk of an automobile, the noise of an approaching train, and various other imitations of which the drummer was the guilty culprit. Ah, but you must not forget the tin pan piano. It had its work to do also. How pathetic were its vibratory wailings! And the operator, she (it was nearly always she) must assuredly believed in capital punishment by the way she executed the "Visions of Salome."

But these have all had their day so we will leave them rest. Let us now contrast it with the present day. The tin pan piano has been done away with and in its place, large melodious organs are used. In the larger theatres we find large orchestras. The "Visions of Salome" have passed off as a vision and in its place we find scores from Beethoven, Bach, Mozart, Wagner, etc. In place of the mechanical operator of the tin pan piano we find well known musical leaders. The drummer, of much noisy fame has been, in most cases, entirely eliminated. So the time changes.

But even with these innovations the producers and exhibitors have advanced a step farther. They have adopted the music to the theme of every foot of film. What a wonderful improvement it is! It has enhanced the beauty and value of the feature films a hundred fold.

This is only another illustration of the rapid strides of the moving picture industry and brings before the spotlight of public approval the untiring efforts of those connected with the moving picture business to make this a clean, wholesome, and universal pastime.

NOTES

F. Abbott Director of Commercial Films, Edison, is in Detroit, with a party of Edison players working on a sociological film for the Ford Motor Company. The picture is to be educational in that it will show how the Ford organization takes the raw ignorant foreigner and, through their settlement and allied institutions, makes him over into a highly desirable citizen. The film, written by Director Abbott, will be in tow reels. The players are Gladys Leslie, William Fables, Charles McGee, William Casey, Jean Dumar, Arnold Priscoe and John Beauman, cameraman. The Edison company also makes weekly a short length of film on current events which the Ford Company distributes free to the Exhibitor through the organization's branch offices.

Balboa's Oldsmobile Club is growing. The newest member is Lillian Lorraine. She has bought a Lansing car and insists on driving it herself. Other Balboas who go to and from the studio in the same sort of a machine are W. M. Ritchey, Chief Scenario Editor, and Bertram Bracken, the dean of Balboa's directors. The manufacturer's Long Beach representatives are working on several more prospects.

The Knights of Columbus will enjoy a treat when they next assemble at Santa Monica. The occasion will be an entertainment for charity and Anne Schaefer of the Vitagraph Company will give a reading—and a reading with Miss Schaefer behind the book is something worth listening to. The Knights will undoubtedly have a big night.

Sadie Lindblom is taking the lead in a very pretty photo-play entitled "Jean" at the Liberty studios at San Mateo this week. It is a Southern story and her part shows Miss Lindblom to a bare-footed girl, almost in rags and carries her through to scenes in society. On her birthday the company presented Miss Sadie with a handsome mirror encircled with electric lights and her Daddy gave her a Pomeranian pup weighing but one and a quarter pounds.

May Ward says:
"The ventilation isn't the only poor feature in some theatres."

The Lady on the Cover

About six years ago, a Kalem director found his work held up by the non-appearance of an actress who was cast for a small role. Knowing that applicants for positions were always on hand in the office, he selected the first young lady upon whom his eyes chanced to rest.

And the joke of the matter was, that the young lady in question was not an actress, nor had she ever been on the stage. As a matter of fact, she had called to see a relative employed in the studio. Nevertheless, she promptly seized the opportunity which Fate had thrown across her path.

The young lady was Miss Alice Hollister. Today, Miss Hollister is considered one of the foremost emotional actresses in filmdom. Six years have seen her emerge from obscurity to a position as one of the silent drama's most popular actresses.

There is nothing remarkable about this young lady's success. The determination to make good in her profession would have stood her in good stead in any other line of endeavor. It was due to this "do-or-die" spirit that Miss Hollister subsequently secured more important roles.

An idea of Miss Hollister's ability can be obtained when mention is made of a few of the roles in which she has appeared, such as Magdalene, in Kalem's Biblical masterpiece, "FROM THE MANGER TO THE CROSS."

One of the factors which has undoubtedly made for Miss Hollister's success is the French blood which courses through her veins. The artistic temperament which has caused that nation to produce some of the greatest artists the stage has known, is at all times evident in this Kalem star. She is at her best in roles of an emotional nature.

THE PHOTO-PLAY REVIEW

HORACE J. GARDNER, Editor

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INTEREST
TO THE
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No. 7

Editorial Comment

A striking elucidation of the incalculable value of motion pictures as an influence designed to elevate the morals of a community has been established in Chicago. A few weeks ago, the second largest city in the United States experienced its first "dry" Sunday since 1872. After enjoying the privileges of securing liquor without restraint for forty-three long years, it was natural that a considerable amount of curiosity would be evinced in the result of the edict banning "wet goods" on the first day of the week.

Wiseacres predicted that the law would be violated incessantly and the liquor men prophesied that a militant attitude of defiance would sweep the city, leaving its morals precisely as they were previous to the prohibitory decree. Even the reformers doubted the wisdom of this action as the first Sunday under the statute dawned.

But when the press throughout the land heralded the intelligence that an enormous increase in motion picture houses together with a perceptible advance in Salvation Army patrons, were features of the first "dry" Sabbath in the Illinois metropolis, the apprehension of the perpetrators of the movement were proven without foundation. Instead of a disorderly day, peace and tranquility reigned supreme. Barred from the saloons, the masses turned to photo-plays with their inspirational and uplifting educational features. Every Sunday the new art is proving a means of intellectual advancement to thousands who would otherwise be deprived of the opportunity of recreation that is instructive.

At the present time, an effort is being made to have the word "movie" stricken from the dictionary and a more appropriate one substituted. By the majority of observers the word is scorned as a detestable slur on the art of motion pictures. We are assuming the liberty to suggest that the word "movie" be relegated to the ash heap and our nomination for its successor is the more dignified and harmonious word, "photo-play." Except on rare and spasmodic occasions, it is perfectly correct to call the production of the studio a photo-play. To further champion the substitution and to render by actual performances advocacy of our advice to others, we will refrain in the future from using "movie" in the PHOTO-PLAY REVIEW.

The most interesting announcement that we have ever made is the fact that the Christmas number of the PHOTO-PLAY REVIEW will be the biggest and most artistic success in the brief history of motion picture publications. America's leading Photo-Play weekly will issue its Christmas number December 18th. At least 20,000 additional copies will be printed and distributed among the fans and exhibitors throughout the entire world.

Work has already commenced on this great undertaking which will surpass anything that has ever been attempted along this line. The form of the magazine will not be altered, but at least one hundred additional pages will be added. The editorial staff is preparing a number of excellent stories and narratives novelized from feature films. These tales, by the way, are gems and in some instances are the very best works of the widely known fictionists who are wielding their pens for this special occasion. Then there is the biographical sketches of film favorites prepared in an impartial manner by writers who disregard bribes for flattering statements, but whose independent and breezy style will cause comment for weeks to come. A four color cover drawn by America's most popular painter of women will adorn the outside. As beautiful as this feature is, it acts only as an entrance to the attractive interior. Not one, but several groups of prominent photo-players will appear interspersed with the other features.

MOTION PICTURE NEWS NOTES

New Mirror Films, Inc. purchase Studio

Capt. Harry Lambert, of the Mirror Films, announces the purchase of a studio at Glendale, Long Island, which now is under the process of reconstruction. The building, which stands in two acres of ground, is situated in a district where almost any sort of scene necessary to the ordinary picture can be taken.

On the first floor there is plenty of floor room for ten large dressing rooms for extra people and a big place for a wardrobe department. Back of this where the north light will come in very strong is room for a great scene painter's dock. On the same floor there is room for several large drying drums and other paraphernalia. In addition there is a large kitchen which is to be turned into a restaurant for the studio force and the picture players.

On the studio floor above there will be room for twelve directors to be working simultaneously in ordinarily large sets. Leading off from the studio is a large open air porch which is to be enclosed in glass and used in various ways. From this porch are broad steps which lead to an enclosed yard covering about two acres. The scenario department and executive offices will both be located in this building.

Chester Barnett, who is receiving general commendation for his impersonation of "Little Billie" in the Equitable picture version of "Trilby", is enjoying a much needed vacation in Missouri. Mr. Barnett has worked for over a year in World Features and he is one of the most painstaking and conscientious stars in the motion picture field.

Eastern Film Appoints New York Representative

Mr. Frederick S. Peck, President of the Eastern Film Corporation of Providence, R. I., announces that Frank A. Tichenor, the well known film man, has been appointed New York representative. Mr. Tichenor was former President and owner of the Manhattan Slide Company, and has been one of the prime movers in all conventions and Expositions held by the Exhibitors League of America. Mr. Tichenor will handle the general business of the Eastern Film in New York City regarding sales, contracts and all negotiations and for this purpose he has opened offices in the Longacre Building, 42nd and Broadway. He will work in conjunction with Bert Ennis, manager publicity and Sales for the Providence Co.

Neva Gerber has an unknown admirer who writes her from different towns and who never signs his name. Each succeeding letter nearer California and Neva is wondering whether her eccentric correspondent will eventually turn up at the studios.

Newark, N. J. Bars "Secret Sin"

The Lasky film, "The Secret Sin," featuring Blanche Sweet met with opposition at its initial performance in Newark. It was scheduled at the Strand Theatre for October 21st. Michael T. Long, Chief of the Newark Police Force, had the picture reviewed, took exception to the opium scene, and forbade the showing of the picture. The Lasky officials did not wish to make an issue of this so they abided by the Chief's decision.

This picture was fully reviewed by this paper and we were unable to find anything so objectionable as to warrant its suppression. It shows no more of opium dens, chintown, and etc., than has been shown a hundred times before both in the movies and the speaking stage, nor does it tell us anything more, than we already know, gleaned our information from newspapers, magazines, and so forth.

It is, however, wholly a matter of opinion, and, whether Newark was right or wrong, can only be judged by the public.

During the private showing of a feature, recently, a destruction of a mining town by the explosion of dynamite was shown. After the clouds of smoke had faded away on the screen, all the buildings had been destroyed, save one. This exception was a saloon. A cry of joy and relief that was almost a prayer of thanksgiving welled from the

breasts of the hardened critics. Seldom have the reviewers been so affected by such a touching film incident.

S. P. C. A. After Movie Men

Charges of cruelty to animals was brought recently against six men connected with the Fox Film Corporation.

A horse and rider made a dive of 45 feet down the Au Sable Chasm near Keyesville. The horse came out unhurt but the rider, Arthur Jarvis of Brooklyn, received a broken leg and is now in the Flower Hospital for treatment.

The warrants were obtained by Thomas S. Freel, Superintendent of the S. P. C. A., from Justice of the Peace, J. D. Cort, of Essex County.

The Fox officials assert that the horse was trained to dive and the fact that he came out unhurt was sufficient proof of this.

They were all held in \$100 bail, each. The trial is set for November 6th.

Edna Maison wore some striking Chinese dresses in "The One Woman" produced by Henry Otto at the Universal studios. As a matter of fact she was the only actress in a big cast. The two-reeler is full of Oriental mystery and there are some big mob scenes. Miss Maison is featured in this production.



MISS ANNA HELD
Who Has Signed a Morosco Contract.

"PLAYERS AT WORK AND PLAY"



FILMING "THE CALL OF THE CUMBERLANDS."



D. W. GRIFFITH DIRECTING MAE MARSH AND
ROBT. HERRON.



LOTTIE BRISCOE, HER NICKNAME BEING "LOTY."



DUSTIN FARNUM (PALLAS) AND CONSTANCE COLLIER
(MOROSCO).



HAM AND BUD WITHOUT A MAKE-UP.



LENORE ULRICH AT MOROSCO STUDIO.

STUDIO GOSSIP

Through the earnest efforts of Messrs. Singhi and Lowry of the Lubin Company, Nance O'Neil, the great American emotional actress has been persuaded to abandon her contemplated theatrical tour and has signed contract with the Lubin Company for her appearance in a series of feature pictures to be released through the V. L. S. E., Inc., offices.

* * *

One Sunday recently a want ad appeared in all the Philadelphia papers for 200 clean-shaven men, over five feet four to report at 9 A.M. Monday at the Continental Photo-Play Studio in Germantown. But the next morning, when Director Adelman began to recruit his Continental British and Hessian soldiers for "A Continental Girl," he only found 80 men waiting. "War prosperity" forced him to drum up his army almost by the old "press crew methods."

Walter Edwin has finished the 5-reel production, "Canavan, the Man Who Had His Way," featuring Arthur Hoops and Miss Ruby Hoffman. They are supported by Jack Davidson and Billy Sherwood, the popular Southern juvenile, as the sweetheart of the stenographer, Miss Della Connor.

* * *

Balboa claims to have the youngest leading lady before the public today in Helen Marie Osborn. Only recently, she celebrated her third birthday anniversary and on that occasion she was elevated to stellar honors, playing opposite no less a screen favorite than Henry King. Until this event, the little lady was known about the Balboa studio as "Baby Marie," but now she takes exception to such address and out of respect to her position, she is called Miss Osborn. She comports herself with unspoiled dignity, is childishly frolicsome and withal ladylike.

* * *

Valli Valli, who will be seen in the stellar role in the Rolfe-Metro five part production, "The Woman Pays," is recovering from an unfortunate accident which rendered her temporarily blind while working on the picture in the studio.

A scene was being photographed showing Valli Valli being cared for while bleeding and wet after a bad accident. Realism demanded that she be very wet so a pail of water was poured over her and the water carried fine particles of the grease paint into Valli Valli's eyes, which she was holding open with a rigid stare.

She did not wince while the scene was being photographed, but immediately afterward was obliged to consult an oculist who advised the star to refrain from working in the strong light at the studio for a few days.

* * *

To what lengths should a woman go to hold the love of her husband? This is the vital and timely question on which "Matrimony," the five part Ince-Triangle photo-drama of domestic life is based. Julia Dean, the star, who plays the role of the neglected wife, answers the question in a most logical way.

* * *

The result is that the film gets a thriller, Louis George a broken ankle, a car now in the junk heap

and Edward Earle with a wrenched neck and a tooth knocked out. The camera catches the car rushing like the wind down the hill and toward the camera, when it shoots off the edge, makes a complete circle in the air and, strangely enough lands at the bottom right side up. It is perhaps due to this fact that the occupants were not harmed more seriously. The players are asking, if the Directors will have evidence of the danger of telling of how many persons were killed on the spot, he will please not furnish them with the gruesome data before they have to perform their feats as it is most unsettling to the nerves.

* * *

Director Adelman, who has just finished the feature film, "A Continental Girl," for the new Continental Photo-Play Corporation will take a brief rest close to the studio in Germantown. No ocean-travel for him! "The three men of the theatre who did most for me," he says, "Charles Frohman, Henry B. Harris and Charles Klein, went down in steamer disasters—'C. F.' and Klein on the Lusitania, Harris on the Titanic."

* * *

A Los Angeles newspaper recently published "authentic" particulars of an engagement for Carlyle Blackwell on the speaking stage. When asked about it, Carlyle said, "I am ever so much obliged for the information and for the free publicity, but as a matter of fact, it is news to me. I have been too busy with my part in 'Mr. Grex of Monte Carlo' to think of much else. Tell the papers I am going to be a female impersonator this week and then deny it next week. It will mean some more free advertising for me."

* * *

Automobile accidents seems to have attacked Edison players with alarming frequency. Bigelow Cooper is just recovering the use of his arm from his car turning turtle on him when Sally Crute goes and gets in a wreck, coming home from Yonkers Sunday evening. They were speeding along when, in crossing a trolley car track, the back tires were caught in the "y" of the track and the tires were ripped to ribbons. All of the party were hurled out, Sally with such force that she was knocked unconscious when a nearby billboard ended her rolling career. She is still limping and refusing to offer, for congratulations, her bruised hand.

* * *

May Allison is looking forward to her part in the forthcoming American feature, "The Other Side of the Door," a costume play from the book of that name, period 1865. As in two other big features Miss Allison will portray a Southern girl. Harold Lockwood has the male lead and Thomas Ricketts is the Producer. Those who saw Miss Allison in "The House of Scandals," will watch for her in this feature with increased interest . . . she is delightful.

* * *

Niles Welch, featured with little Mary Miles Minter in "Emmy of Stork's Nest," a recent Columbia Pictures Corporation production in the Metro program, just finished an enforced vacation, having encountered the business end of a battalion

of hornets that swooped down on him, as he was playing in one of the final scenes of the picture near Delaware Water Gap. He was on horseback when the "enemy" surprised him and forced a successful drive on his open shirt front, and other exposed quarters. Niles was not fit for "picturization" for several days.

* * *

In the search for grim realism, Director E. C. Taylor, Edison, became entirely too realistic for Edward Earle when the Director, for the thrill scene in "Roses of Memory," announced that Earle, with Louis George, mechanism at the Edison studio as the chauffeur, would go over a cliff in an automobile which only a few weeks before witnessed the death of a New Yorker, who, by accident, went over it in his limousine. The place was up near Pelham Parkway, New York, and has a sheer drop of nearly fifty feet. The car, in the play, loses its break power and rushes headlong over the cliff. The feat was so hazardous that the police would not give the permit, but the realistic Director dug his players out of bed at 4:30 o'clock one morning to be early enough to outwit the police.

* * *

Mrs. Dupont-Joyce of the Balboa forces is doing a double shift these days. Besides working in pictures at day, she goes to Los Angeles every evening and appears on the stage of the Little Theatre. Her work there has attracted exceptional attention. Before joining Balboa Mrs. Dupont-Joyce was understudy to Mrs. Pat Campbell. She is doing Vampire parts in Balboa features.

* * *

Marguerite Snow, who has been playing leads opposite Francis X. Bushman, in Quality-Metro productions, has been given a company of her own and hereafter will be featured alone in four and five reel productions. Her first production will be "Rosemary, That's for Remembrance."

* * *

Goldie Colwell, who has been appearing in David Horsley's comedy release since the formation of his present company last May, and who has been leading woman for George Ovey in the Cub Comedies, has been transferred from the Cub organization to Director Jay Hunt's company producing two reel Centaur Features, another of Mr. Horsley's brands.

* * *

Dick Johnson has the biggest "character" wardrobe of any actor connected with the Balboa studio. He is always adding old clothes, disreputable looking shoes, hats, and what-not. Whenever a player needs something out-of-the-ordinary, he calls on Johnson and his needs are supplied. In the matter of make-up, Dick Johnson is an artist. His appearance in Balboa features is always notable.

* * *

Mme. Alice Blache, the only woman producer and director in the motion picture business, has bought a quaint little cottage nestled in the woods near Fort Lee, N. J., so that she can be near the studios of the Popular Plays and Players, where she directs productions for the Metro program. She can be found five or six nights a week in the studio with her two small children romping around in the veritable fairyland playroom which is her workshop. Mme. Blache has just finished "My Madonna," a five-part feature for Metro in which Mme. Petrova, the emotional actress is starred.

(Continued on page 14)

Reviews of the Week's Film Releases

"The Dream Seekers"

Two Parts. Kalem. J. W. Horne, Director
THE CAST:—William West, Marin Sais, Frank Jonason, Thomas Lingham, and True Boardman.

An interesting story with chimen, opium dens, and pipe "hitters" forming the back ground. The cast is exceptionally strong. Marin Sais, of "The Grand Hotel," fame takes the leading female role, while William Herbert West, who just recently died, takes the leading male role. Although not a feature it is a story of unusual interest and well worth seeing.

"The Yankee Girl"

Five Parts. Morosco. J. J. Clark, Director
Featuring Blanche Ring

THE CAST:—Blanche Ring, Forrest Stanley, Herbert Standing, Howard Davies, Harry Fisher, Jr., Robert Dunbar, Joe Ray, and Bonita Darling.

The race of the Gordon family to close an option on a copper mine and the political intrigue of a rival company to prevent the Gordons from landing in Latin America during the time limit, is the basis for the plot of "The Yankee Girl." It is just full of action and carries the interest right to the end. The outside "settings" are very beautiful, being laid around the picturesque Catalina Islands. Miss Ring acted extremely natural and when she smiled you could scarcely keep from humming "I'm on My Way, to Dear Old Dublin Bay." A picture, I can safely say, is sure to "register" a hit.

"Blackbirds"

Five Parts. Jesse L. Lasky Co.
J. P. McGowan, Director. Featuring Laura Hope Crews.

THE CAST:—Laura Hope Crews, Thomas Meighan, George Gebhardt, Raymond Hatton, Florence Dagmar, Evelyn Desmond, Edward Harley, and Frederick Wilson.

A feature picture of the Lasky standard. It is well directed with an exceptionally strong cast. Laura Hope Crews is very pleasing in the part of the Countess Leonie, and she is ably supported by a strong cast of Lasky favorites. The exterior scenes were very beautiful, even the smallest detail was well looked after. The story is based on the Broadway success of the same name. It has all the Lasky "Touches" to make it a worthy feature.

"The Family Stain"

Five Parts. Fox Film Corporation. Will S. Davis, Director. Featuring Frederick Perry

THE CAST:—Helen Tiffany, Dixie Compton, Carey Lee, Stephen Gratton, Walter Miller, Einar Linden, Edith Hallor, Mayme Helso, Louis Hendricks, and Carl Gerard.

Just another Fox success. The parentage of two children are changed at birth. Many complications occur after they have grown up. The first part of the picture is so shrouded in mystery that it is hard to follow the plot. But as the story unfolds it takes a grip on your interest that doesn't let go until the final reel. We take our hats off to you Mr. Davis. But say, we have only one fault to find. You didn't give us any reason for having the babies changed. We can overlook

that little oversight when we see the masterful way you handled the third degree scene. It was the epoch for dramatic intensity. The acting superb, and the photography very good. In all, it is a picture that will stick another feather in the cap of Mr. Will S. Davis.

"The Secret Sin"

Five Parts. Lasky. Frank Reicher, Director.
Featuring Blanche Sweet.

THE CAST:—Blanche Sweet, Hal Clements, Alice Knowland, Sessue Hayakawa, and Thomas Meighan.

The story of two sisters, one of which becomes addicted to the opium habit. The most interesting part of the story is the fact that Miss Blanche Sweet takes the part of both sisters. This double exposure is wonderfully worked up from a photographic viewpoint. The scenes, laid in chinatown, were all very realistic. In the "Case of Becky" Miss Sweet gave a splendid interpretation of two distinct personalities, in the "Secret Sin" she has given a splendid portrayal of two separate people. She is ably supported by a well balanced cast.

"The Turn of the Road"

Five Parts. Vitagraph. Tefft Johnson, Director.

THE CAST:—Joseph Kilgour, Naomi Childers, Bobby Connelly, Virginia Pearson, Edwina Robbins, Robert Gaillard, and Mabel Kelly.

Because a mother has too much affection for her child, her husband, feeling slighted, leaves the trodden path and elopes with his wife's chum. An accident brings him back and everything ends happily. The feature of this story is the acting. It is splendid, and Naomi Childers, as the devoted Mother, gains your sympathy from the first. The "punch" comes a little too soon which makes the latter part of the story a little draggy, but this trifling detail can be easily overlooked by the masterful way this picture was directed and photographed.

"The Heart of the Blue Ridge"

Shubert-World

THE CAST:—Clara Kimball Young, Chester Barnett, Robert Cummings.

A gripping story of the mountains. The plot is woven around "moon-shining" and is just full of interest. The scenes were taken in the heart of the mountains and many of them were very beautiful. The photography and directing is of the highest order. We need say nothing of the perfectness of the action, one glimpse of the cast is enough. The picture starts out with a clever portrayal of the life in the back woods of North Carolina and gradually leads up to a thrilling climax. The last reel is "bubbling over" with action and the fight on the cliff is very realistic. This is a feature well worth seeing.

"The Magic Skin"

Five Parts. Edison. By Barzac.

THE CAST:—Everett Butterfield, Mabel Trunnelle, Bigelow Cooper, Sally Crute.

A clean cut feature full of interest, with a strong moral. A picture truly worth seeing. The directing and photography of the very best. The acting of Everett Butterfield

and Mable Trunnelle is fine and they are ably supported by a strong cast of Edison players. Sally Crute as the dissolute countess deserves worthy mention. All those "Fans" who admire the work of Balzac will enjoy seeing the favorite work of this author shown upon the screen. A feature picture that will surely be appreciated.

"The Green Cloak"

Five Reels. Klein. Featuring Irene Fenwick

THE CAST:—Irene Fenwick, Della Connor, Blanche Aimes, John Davidson, Frank Belcher, Richie Ring.

An intensely interesting story, shrouded in mystery from the very start. The dainty Irene Fenwick at her best. I said she was fine in "The Woman Next Door" but in "The Green Cloak" she is better, if such a thing is possible. In many places her acting was so touching and real that she played a regular ragtime on your sympathetic nerves. Richie Ring, Frank Belcher, and Anna Reader come in for their share of the praise, too, because they all played their part with wonderful realism. With good photography, "classy" directing, clever acting, and a powerful story of interest and romance, makes this picture a Feature that it will pay you to see.

"Salvation Nell"

Five Parts. California-World.

THE CAST:—Beatriz Michelena, William Pike, Nina Herbert.

A story in many places bordering on the sensational, but, withal, very pathetic. It deals entirely with the life in the underworld where bar-rooms, drinking, fights, and the like, are very conspicuous. The details and settings are indeed true to life. The photography and directing is of the highest order. The acting of Beatriz Michelena is exceptional, while William Pike and Irene Outtrim deserve worthy mention. In fact the entire cast played their parts well. The "close ups" are not overdone but are very impressive. Those "fans" who like this style of a play will find "Salvation Nell" a feature worth seeing.

"The Man Who Couldn't Beat God"

Five Parts. Vitagraph-V. L. S. E.

THE CAST:—Maurice Costello, Edwina Robbins, Naomi Childers.

A man commits an unintentional murder. He leaves the country and tries to banish all thoughts of this from his mind. He becomes a worthy citizen and does a lot for humanity but still the thought and spectre, of his deed, will appear. One would naturally think, that owing to the manner in which the murder was committed and also the noble life that he was living, would place the "Soft peddle" on his conscience to a certain extent. But not so. He was finally forced to give up his own life in payment of his crime. The part of Martin Henchford gives Maurice Costello an excellent chance to show some wonderful acting, which this Vita star is capable of doing. He is supported by a very strong cast. The photography and directing are both up to the Vitagraph standard. A feature picture, I am sure will meet with the hearty support of the "Fans."

Prominent in Photo-Play World

As great men are known by their works, so does it happen sometimes that a great man is known by some one particular work of his hand or head. H. A. D'Arcy is known wherever English is spoken by his poem, "The Face Upon the Floor." That famous piece, written in 1887 has been printed, recited and dramatized thousands of times since, and not a few plagiarisms have seen the light under the corrupted title of "The Face on the Barroom Floor." Starting thus, with some data upon the best known work of Mr. D'Arcy, we herewith offer as an excuse for conceding him prominence in the realm of the film industry, the fact that he became publicity manager of the Lubin Manufacturing Company in 1911 and remained there some four years. During that time, he wrote many photoplays, and articles concerning the motion picture art which were given prominence in American newspapers and magazines and showed a knowledge of the subject which is even today, rare in those writers longer associated with the business than Mr. D'Arcy.

Born in Paris, France, on March 5, 1853, he was taken to England when still an infant and there, no doubt acquired the English "brogue" which is still slightly noticeable in his speech. He started in the amusement business at the age of 16 as call-boy in the Theatre Royal, in Bristol, England, and quite often was pressed into service to play small roles with the companies when small boys were needed. Typical of the man's industry and hatred of idleness which is so evident nowadays, he then worked days in a book store, where Lacy's play books were bought and sold, and so became familiar with the leading players and managers of the period. After considerable experience around theatres in the old country, young D'Arcy came to America in 1872, taking out citizenship papers and locating in New York where he engaged in the costume business. During the next four years he travelled throughout the middle west and eventually settled in Cincinnati where he was employed in the box-office of Robinson's Opera House. In 1878 Mr. D'Arcy discovered his place in the "show business" and went on the road as agent for Barney Macauley, continuing in that line with Mattie Vickers, Harry Webster, Ben Cotton and the Minnie Palmer shows respectively until 1880. Those were the days of the melodrama and following two seasons as manager for Minnie Palmer and W. J. Scanlan, Hugh Antoine was agent for "Old Shipmates," and "Only a Farmer's Daughter." From 1882 until 1885 he managed Bertha Welby in a repertoire of classic plays, winding up the latter season as manager of "Called Back." Then four years as agent for Ada Gray; one with Estelle Clayton; one with Frank Mayo, and in 1890, 1891 and 1892, manager of "The Prince and the Pauper," "Lost in New York" and "Money Mad" companies. After closing with Lillian Lewis in the "Article 47" company in 1893, Mr. D'Arcy became treasurer of Niblo's Theatre in New York.

Other famous stars and managers with whom he has been associated before entering the motion picture field are from 1893 onward: The Harrigan Company, Effie Ellsler, Robert Mantell, Tony Farrell, Paul Gilmore, James O'Neill, Rogers

Brothers, (under the Klaw & Erlanger management in 1906-7,) De Wolf Hopper Opera Company in 1907-8; Mary Mannering, Charles Cherry's "The Bachelor" Company, Marguerite Clark in the "Wishing Ring" in 1909, and Bertha Galland and John Mason in 1910, these last mentioned under the Shubert management. From the Shuberts H. A. D'Arcy came to Lubinville.

During the thirty-five years he has been actively engaged in theatricals, Mr. D'Arcy has found time to write some thirty-one plays, sketches and more than a hundred poems, songs and lyrics. Among the plays, may be mentioned: Hearts and Arms, Marguerite Rennie, Love and Labor, At the Arlington Cottage, A Parisian Passion, The Master of Helmeigham, Humpty-Dumpty, Claire and the Ironmaster, Nellie, The Destruction of Naples, Mr. Jacobs, Shamrocks and Kisses. He is also author of the following sketches: The Only Pebble on the Beach, Mr. Phox of Philadelphia, Mollie's Fiddler, A Gold Brick, Rusty Ruggles, My Boy, Coucharez, The Conqueror, and The Last Woman. Besides the famous "Face Upon the Floor," the Ballad of East Lynne, Good-Bye, The Rape of the Blarney-Stone, The Old, Old Story, Thompson's Ward, They Laid Her Where the Other Daisies Grow, and The Legend of the Lily-Pond, are well known poems from the pen of this author. The first mentioned ballad has long been famous as a recitation, and has earned thousands of dollars and thunderous applause for Sam Bernard, Macklyn Arbuckle, George Fuller Golden and others who for years made it a special feature of their vaudeville acts.

Mr. D'Arcy has been of the B. P. O. Elks for more than twenty-five years, and on his fiftieth birthday was made a life member of Chicago Lodge No. 4. He was initiated into that lodge on May 29, 1881, and is No. 33 on the membership roll, at that time being associated with Sprague and Mitchell then managers of the Olympic Theatre, Chicago, and also owners of several small road shows. Since the hostilities in Europe have occupied the public mind and press, Mr. D'Arcy has written "The Glory of Hell" a poetic masterpiece of distinct anti-German sentiment, which he withholds from publication during the continuance of the war, out of respect for the neutral stand taken by this country—which would be not a little upset by the publication of this masterpiece, we who have been privileged to read the manuscript, firmly believe.

Hugh Antoine D'Arcy with the true Bedouin nature rightfully his after the many years of nomadic showmanship, has settled in Philadelphia as firmly as though born and bred there. He is a familiar figure about the old theatrical district which boasts the presence of the oldest theatre in America, the Walnut Street Theatre, and with typical veteran instinct favors the oldest theatrical cafe in these parts as the scene of his impromptu receptions which are held nightly in Zeisze's hotel lobby, bar or cafe. The little stranger in our midst who strays along Walnut Street between 8th and 12th of a "balmy summer evening," is in very poor hands if his guide does not point out to him H. A. D'Arcy, the author of "The Face Upon the Floor." Hopelessly ad-

dicted to the tobacco habit, the poet is inseparable from his briar pipe. He favors bartenders' prescriptions for a mysterious malady but vaguely referred to as "my health," which are principally composed of a liquid known as gin; has none of the earmarks of a poet, except that he is by no means bald, as may be seen in the accompanying picture; and does not deny a strong resemblance to the late Mark Twain both in appearance and acute sense of humor. While he has accumulated a young fortune during the years he has devoted to the theatrical business and has no need to labor for the remainder of his days, Mr. D'Arcy is unable to settle down to a life of ease and idleness. Since leaving the Lubin Company this year, he has continued to write sketches and photoplay scripts and is ever on the alert to answer the call of duty which will take him back to the busy scenes of activity to which he has for a half century been both an ornament and a valued worker.

Steve Talbot.

STUDIO GOSSIP

(Continued)

When the Continental Photo-Play Corporation leased a farm seventeen miles from Philadelphia for its first production, "A Continental Girl," it acquired a most remarkable lake. For it isn't a lake at all. Though the sheet of water serves all the many aquatic purposes of the new features film, in reality, it's an old quarry. One morning twenty-five years ago, when the quarry men reported for work, they found their machinery covered with water and a good-sized lake where they have been digging rock the day before. Some blast had evidently opened a crevice into a subterranean stream.

Busiest of all things about the Balboa studio is the matrimonial microbe. Last week, it stung Andrew Arbuckle and in consequence he led Mlle. Blanche Duquense to the altar, in a midnight elopement to Southern California's Gretna Green. Arbuckle is Balboa's foremost comedian and the bride is a grand opera singer of international renown. This is the third match to be consummated at the Long Beach studio in sixty days. And the end is not yet. The morning salutation at Balboa has become: "Were you married last night?"

* * *

Although a mutual admiration has existed for a long time between Francis X. Bushman and J. Warren Kerrigan, two favorites of the screen, the two never met until recently, when Mr. Kerrigan dropped in the Quality-Metro studio in Hollywood to see Mr. Bushman at work in "Pennington's Choice."

* * *

Anna Little sends a post card from a small California town where her company is located for a few days. Here is her description of the place: "The gas is bad and the water is worse; the hotel isn't and the town aint. The man who started this place went away the second day and forgot it—I never will."

"In Answer to Yours-----"

D. C. BERNADETTE.—As complete as we can give right now, the cast of "Sin," (Fox Feature,) is as follows: Rosa, Theda Bara; Pietro, Warner Aloud; and the other important male character, W. E. Shay. "The Flash of an Emerald," (World Film,) showed some exterior scenes photographed at the shrine of St. Anne de Beaupre which is in Canada. We saw Mr. Chaplin "Shanghaied," and will admit that his stomachic gymnastics were comical to say the least.

FOFO, N. Y. C.—Truly Marguerite Clayton is all that you say. She probably continues in "rough and ordinary" parts because she has a rough director who rules the parties. While we have no longings toward seeing any particular screen lady in refined plays, we will admit that Miss Clayton's position would be improved by active participation in Chaplin Comedies. Come again Fo.

MONTE CHARLES.—No, Monte, Mr. William Garwood is *not* mildeewing. Far from such. He is Universal-ing and will be seen in the next series by Universal which Norbert Lusk has prepared from the book of Alice Williamson, and which will be screened as "The Journal of Lord John." Mr. Garwood will be "Lord John."

PATRONS CLUB.—A great many immortal poems have been filmed, none by the ink-slinger you mention, however—as yet. Florence Hackett appears in a cinematographic version of Charles K. Harris's pathetic song "For Sale, A Baby," which was done by a subsidiary World Film producing company.

CLAIRE PFAAF.—Pooh, Phooph. Claire! Jimmy Cruze is with the Lasky Company. Marie Doro in Fine Arts Films which are released on the Triangle program. Marv Talbot is supporting J. Warren Kerrigan in Universal features directed in California by Otis Turner. Women do *not* vote in Camden—thinking of moving?

MISS WATSON.—The reason that the wheels of vehicles in moving pictures appear to be revolving backwards when in motion at all is because when a wagon going forward is photographed for such a purpose, it is photographed sixteen times successively per second. Each of the sixteen is a photo of the wagon and wheels in whatever position they may be when the film is exposed. Wheel spokes are so numerous and close together in a wheel that their positions change more than sixteen times a second. Therefore on the sixteen photos taken by the moving picture cameraman each second he is focussing upon the vehicle, the spokes are in many and various positions as compared to each preceding exposure. So, when the film is run off after developing and printing, the wheels may appear to revolve either way—it all depending on how they were placed when caught by the camera. Do you get it?

DAVID S.—Educated swine have been shown in films. Quite recently we saw a Universal comedy by half a dozen porcine players. It was called "The Ham Actors," (Powers,) and was released September 23rd. Undoubtedly recruited from vaude-

ville. No trained eggs being featured in the studios yet, however—unless the "two fried" juggled by Harry Booker as the irate father in "Her Painted Hero," (Keystone-Triangle,) could be so called! They were very tricky!

OLDTIME FAN.—Carlyle Blackwell was with Vitagraph some years ago. In 1911 about nine reels of film per day were released in this country altogether. Now, about nine hundred! Some of them are better. Estelle Allen, (now of NYMP,) played leads opposite Guy Coombs in the Edison at that time. "In the Baggage Coach Ahead" was one of that couples' Edison productions.

COL. DE LACEY.—Rhea Mitchell opposite Robert Edson in "On the Night Stage." She is now with Griffith in Fine Arts Films. Tom Moore and Alice Joyce are under contract to appear in productions released soon by the Associated Film Sales Corp. Marshall Neilan's wife is Gertie Bambrick well known to lovers of Biograph comedy pictures. She is with the above firm also now. Lil Wiggins, formerly of Pathe, too—might as well impart all the news while we're about it.

CURIOUS KITTY.—Really we've wondered at the prevalence of juvenile "curls" on film ladies playing parts in modern photodramas, as well as yourself. No one wears curls these days in real life after passing the age of five. But if the ladies must have their curls—and are close enough to their directors to get away with them—let them have 'em, Kitty. We mustn't be selfish you know!

EMMSEE MARTIN.—George Lessey who was directing Edison plays a year ago, is now chief of production for the Eastern Film Corporation of Providence, R. I. May Abbey who played leads in Edison is Mrs. Lessey. Sorry you don't like vaudeville as well as pictures, because it indicates a narrow taste for entertainment.

JOLLY JASPER.—Come in any time. We have seen copies of "Amusement" and think it is a weekly—the first issue was rather weakly! See answer to Miss Watson above. Yes, Jasper, D. C. Bernadette is a very real person and inquires quite often. Is she a he or a she? Now, you're going too far, Jasper!

UNDERTAKER'S BRIDE.—Charles Chaplin has been killed by ushers and doormen 671,665,890,312 times, but is now working for the Essanay Company. J. P. Lockney was the storekeeper in "The Disciple," (Triangle-Kay-Bee). Maggie, the ugly princess was played by Louise Fazenda who has long been a member of the Keystone Company which produced "A Game Old Knight" for the Triangle program.

D. C. BERNADETTE.—Howdy! David Powell played opposite Hazel Dawn in "The Fatal Card." He was also in "The Dawn of Yesterday," in which Mary Pickford played lead. David seems to be just "dawning" upon you, what? What was the adventuress called in sub-titles in "The Flash of an Emerald?" Always give us names in preference to such and such a part, Deesee, and we'll have an easier job—and so will like you better.

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"GET THE BEST ALWAYS"

Record of Current Films

Universal Program

Monday, November 1, 1915.

BROADWAY UNIVERSAL FEATURE—The Long Chance (Six parts—Western—Drama).

NESTOR—A Circumstantial Scandal (Comedy).

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 20—Two parts—Drama).

Tuesday, November 2, 1915.

GOLD SEAL—The Measure of Leon Dubray (Three parts—Western—Drama).

IMP—When Beauty Butts in (Comedy).

REX—No release this day.

Wednesday, November 3, 1915.

ANIMATED WEEKLY—Number 19 (News).

L-KO—The Idle Rich (Two parts—Comedy).

VICTOR—No release this day.

Thursday, November 4, 1915.

BIG U—The Markswoman (Western—Drama).

LAEMMLE—A White Feather Volunteer (Two parts—Drama).

POWERS—The Thinking Cockatoos (Vaudeville Act).

—Insert Celebrities (Ditmar's Educational).

Friday, November 5, 1915.

IMP—The Reward (Three parts—Drama).

NESTOR—Father's Helping Hand (Comedy).

VICTOR—No release this day.

Saturday, November 6, 1915.

BISON—The Mettle of Jerry McGuire (Two parts—Railroad—Drama).

JOKER—Title not decided.

POWERS—No release this day.

Mutual Program

Monday, November 1, 1915.

AMERICAN—The Wasp (Two parts—Drama).

FALSTAFF—Freddie the Fake Fisherman (Comedy).

NOVELTY—Putting Papa to Sleep (Comedy).

Tuesday, November 2, 1915.

BEAUTY—One to the Minute (Comedy).

GAUMONT—See America First (No. 8—Scenic).

—Keeping Up With the Joneses (Cartoon—Comedy).

THANHOUSER—The Commuted Sentence (Two parts—Drama).

Wednesday, November 3, 1915.

NOVELTY—The Fortune Hunters (Comedy).

RIALTO—The Devil's Darling (Three parts—Drama).

Thursday, November 4, 1915.

CENTAUR—When Avarice Rules (Two parts—Drama).

FALSTAFF—"Clarissa's" Charming Calf (Comedy).

MUTUAL MASTERPICTURE—The Seventh Noon (Four parts—No. 45—Drama).

MUTUAL WEEKLY—Number 44. 1915 (News).

Friday, November 5, 1915.

AMERICAN—On Secret Service (Drama).

CUB—Who's Who (Comedy).

MUSTANG—The Trail of the Serpent (Two parts—Drama).

Saturday, November 6, 1915.

BEAUTY—Billy Ban Densen's Campaign (Comedy).

THAN-O-PLAY—Mr. Meeson's Will (Three parts—Drama).

General Program

Monday, November 1, 1915.

ESSANAY—Fifty-Fifty (Special—Three parts—Drama).

KALEM—The Coquette (Special—Four parts—Drama).

LUBIN—The Sacred Bracelet (Drama).

SELIG—The Flashlight (Special—Two parts—Drama).

SELIG—Hearst-Selig News Pictorial No. 87, 1915 (News).

VITAGRAPH—Between Two Parts (Comedy).

Tuesday, November 2, 1915.

BIOGRAPH—Between Father and Son (Special—Two parts—Drama).

ESSANAY—Despair (Special—Three parts—Drama).

KALEM—Diana of the Farm (Burlesque—Comedy).

LUBIN—Up Against It (Comedy).

SELIG—Athletic Ambitions (Western—Comedy).

VITAGRAPH—The Sultan of Zulon (Special—Two parts—Comedy).

Wednesday, November 3, 1915.

BIOGRAPH—Dora Thorne (Special—Four parts—Drama).

EDISON—The Parson's Button Match (Comedy).

ESSANAY—The Fable of "The Escape of Anthony and the Salvation of Herbert" (Comedy).

KALEM—The Sign of the Broken Shackles (Special—Two parts—Drama).

LUBIN—A Western Governor's Humanity (Special—Three parts—Drama).

VITAGRAPH—A Family Picnic (Comedy).

Thursday, November 4, 1915.

BIOGRAPH—The Passing Storm (Drama).

ESSANAY—The Night Sophia Graduated (Comedy).

LUBIN—When War Threatened (Special—Two parts—Drama).

MINA—The False Hair (Comedy).

SELIG—Their Sinful Influence (Special—Three parts—Drama).

SELIG—Hearst-Selig News Pictorial No. 88, 1915 (News).

VITAGRAPH—The Ebony Casket (Comedy).

Friday, November 5, 1915.

BIOGRAPH—The Musketeers of Pig Alley (Drama—Biograph Release No. 22).

EDISON—Friend Wilson's Daughter (Special—Three parts—Drama).

ESSANAY—Broncho Billy's Mexican Wife (Western—Drama).

KALEM—The Ventures of Marguerite No. 2, "The Rogue-Syndicate" (Drama).

LUBIN—The Urchin (Drama).

VITAGRAPH—Beautiful Thoughts (Comedy).

(Continued on Page 18)

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Saturday, November 6, 1915.

EDISON—Waifs of the Sea (Drama).

ESSANAY—On the Little Mill Trace (Special—Two parts—Drama).

KALEM—Danger Ahead! (Episode No. 52 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN—The Cellar Spy (Comedy).

SELIG—The Lost Messenger (Jungle—Zoo—Drama).

VITAGRAPH—Anselo Lee (Broadway Star Feature—Special—Three parts—Drama).

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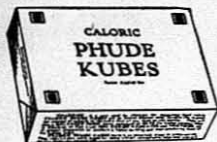
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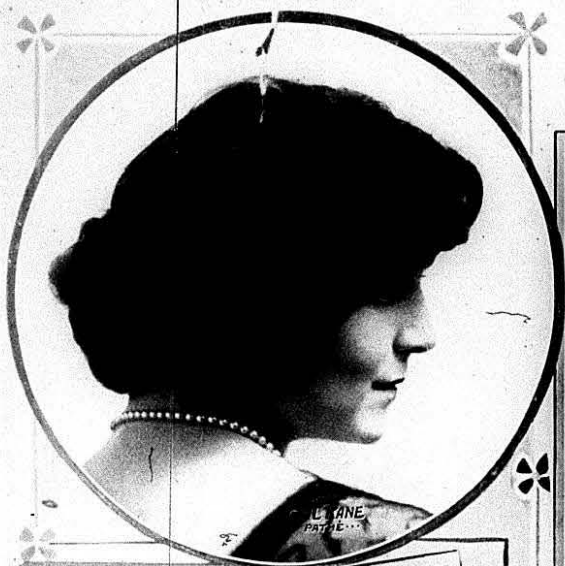


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No. 7

BEAUTY and TALENT

By T. E. LETENDRE

Beauty and talent are neither synonyms nor antonyms, but rather distinctive qualities seldom found in the same person. To many it is a drawback to be beautiful—beautiful of face and figure, for many are those who have allowed their natural loveliness to get the better of their good judgment, with disastrous results, while others, barren and unattractive, have overcome this seeming drawback by the proper application of their natural intellect.

But there are still persons both beautiful and talented, some who, despite the natural tendency to become haughty, proud or jealous, have been able to regard their attractiveness as merely the will of nature, and instead of continually posing before the mirror with a powder puff, have improved their time by assiduous duties at some task, or calling, as it may be.

Girls at "sweet sixteen" generally become spoiled if they are too beautiful, for parents make so much of them that they themselves become unapproachable and even unpleasant, while others will make plans for the future, dream plans of life as "one sweet song," still others choose their profession by their God-Given instincts to do certain things better than other people.

This is how Miss Beata Gray, more popularly and universally known as Betty Gray, did. She was born in Passaic, N. J., and persons of authority state that she was the cutest babygirl the 'Skeeter state ever produced. She attended the Private Collegiate College and studied art at the New York School of Applied Art. As she grew older her resplendent beauty became the topic of conversation of all who met her. Still she labored at her work, but a natural beauty cannot hide behind a drawn shade. Destiny decreed that she should reap the fruits of her natural comeliness in other ways.

So she was soon sought after by Harrison Fischer, the great American artist, who was impressed by Miss Gray's phenomenal beauty, that he engaged her to pose for him, and it was from her special posing that he obtained the inspiration which prompted the painting of his most famous picture, "The Girl of the Golden West," which was originally done in oil and attained such tremendous popularity.

After this pronounced introduction to the public, Miss Gray was sought by Charles Dana Gibson, for whom she became a special model and posed for what proved to be Mr.

Gibson's most gifted creation, the 'debutante' series.

Following a few years of posing, during which she continued her study of art, Miss Gray made an extensive vaudeville tour, appearing on the leading circuits, at a time when managers were more particular of the ability of performers than today. From vaudeville, she went to motion pictures, first appearing for Pathe Freres, for whom she soon became a leading lady. Later she played with



BETTY GRAY

Vitagraph and Biograph, and has now been cast as leading lady in Brinley Shaw's Imp company of the Universal.

Miss Gray has a complete mastery of both comedy and dramatic characterizations, especially in comedy does she excel, as her rich qualities of humor make her most loveable in comedy roles. She played opposite David Higgins for the Famous Players in "His Last Dollar" a fanciful story of the South, to which she was peculiarly well suited. She also played opposite Lionel Barrymore, William Jefferson and other screen celebrities.

Her refined, impressive manner and genial personality, her versatility and remarkable dramatic talents drew the attention of the officials of the Universal, and she was offered a contract to become leading lady for the Imp, which she accepted. Since joining this company she has appeared in several stellar productions, including "Sunshine and Shadow,"

a picture which offers good opportunities for Miss Gray to show her artistic accomplishments, as she is cast in a part which is admirably well suited to her talents, and in which she reveals a "Peg O' My Heart" type of picture with an entirely original portrayal which is nothing short of revelation.

In talking of her experience in learning to swim, May Allison said that the chief trouble to master was her fear of the ocean. Once she got over that the rest was easy and she only took a week to overcome the fear and manage to paddle along nicely. Now, if Miss Allison had not been in the picture game she would not have learned how to swim and the movies are responsible for many of the accomplishments acquired by both actors and actresses.

The next big V. L. S. E. Blue Ribbon Western production for the Vitagraph "God's Country and the Woman" will soon be commenced under the direction of Rollin S. Sturgeon, a past master at this class of story. William Duncan will have the male lead and Nell Shipman, an excellent type for the part, will play opposite Duncan. George Holt will take care of the heavy role as usual. The dog teams are assembled and await the company at Big Bear Valley and Duncan, an old Alaskan hand, says there are some wonderful teams among them. This feature bids fair to be a sensational photoplay.

Arthur Shirley, the actor from Australia, has been burning the candle at both ends this week. He has been acting in pictures by day and starting early at that. He has been playing in Sudermann's "Margot" o' nights at the Little Theatre of Los Angeles. In both cases he has done well and the wild and woolly Westerners have had an opportunity of judging just why he was such a favorite in the antipodes.

Apart from being the head of the Liberty Film Mfg. Co. and taking her own leads, Sadie Lindblom is financially interested in The Banner M. P. Company which operates from her San Mateo studios. The Liberty confines its attentions to dramas and features, while the Banner, under Bill Stinger the "Fat Comedian," is turning out comedies. Both companies will release under the Associated Programme. Just now and again the comedy feeling gets hold of Miss Lindblom and she will appear in a Banner comedy for a change. She was in one last week.

"BY WHOSE HAND?"

A Modern Two-act Kalem Drama

Written from the screen by H. S. HODES

The shot which suddenly rang out upon the night air brought Patrolman Cornwall, newly appointed to the force, to a sudden halt. Whirling about, he dashed towards the cottage from whence the sound had come.

After a vain attempt to get into the building via the door, the officer hastened around to the side. An exclamation of satisfaction issued from his lips when he found a window open. An instant later saw him inside the house.

"Yes!" the prisoner replied. "I'll tell you all—all! I don't care what happens to me now."

"My—my name is Violet Hastings. I come from the country," she went on. "His name," pointing to the man on the divan, "his name is Melville. I met his four months ago."

Here Violet Hastings broke down and wept. Cornwall felt something rise in his throat. Young, impressionable and new to the force, he had not yet attained the degree of callousness characteristic of his brother

parents. That should have warned me, but my love was so great that I just couldn't see anything wrong in his refusal."

"One day Melville suggested that we elope," Violet said, a sob wracking her frame. "We were to be married the moment we reached the city, he told me. It was all so wonderfully romantic—and—and—I didn't know him then—and—oh! why didn't I tell my mother from the first!" she cried out, again bursting into tears.

Cornwall's eyes were shiny and they seemed to be bothering him. He blinked his lids rapidly. Turning upon the wounded man, who was listening to the recital with a sullen air, the officer cleared his throat loudly and fiercely. This seemed to bring the girl back to her story.

"So I consented and that night—it was very late—I stole out of the house with a handbag and met him. We motored to the city in his automobile. It was too late to find a minister, he told me. Besides, we had no license and couldn't be married without one and so—so—I—we—decided to be married in the morning."

"But the following morning," Violet went on, "Melville showed me a telegram which he declared demanded his presence in another part of the city. He left me, promising to meet me at four o'clock. I was at the appointed place at that hour and when five o'clock passed and six o'clock passed, I then knew that he would never come back—that he had no intention of doing so."

"I wandered about the city all that night and when morning came, decided that, rather than return home, I would kill myself. I walked down to the river. But the water filled me with fear and so I postponed—it. Then I saw Melville. But he didn't see me. He was with a girl. I followed him. Saw him kiss her when he left her. When he started for home, I was right behind him, and when he was about to enter this house he saw me and was taken aback. But, after a moment, he invited me to enter."

"Once inside the house, Melville



"I didn't do it, I didn't do it", she cried.

A groan which came from the next room, caused Cornwall to draw his revolver and run forward. A man lying face down upon the floor, met his gaze. A thin red stream trickled away from the form. Bending forward, the policeman raised the unconscious man and placed him upon the divan which stood against the wall.

Cornwall's next move was to glance around in search of a possible clue. His eyes fell upon something which caused him to dash towards the screen which stood in a corner. Hurling it aside, Cornwall came face to face with a slip of a girl who shrank against the wall in an agony of fear. A revolver was clutched in one hand.

With a sudden move, the policeman wrested the weapon from the girl and then roughly forced her forward.

"So!" he exclaimed. "So! it was you who fired the shot!"

"I didn't do it—I didn't do it!" the girl cried out, shrilly. "It was all an accident—I swear it was! Is—is—he dead?" she concluded fearfully.

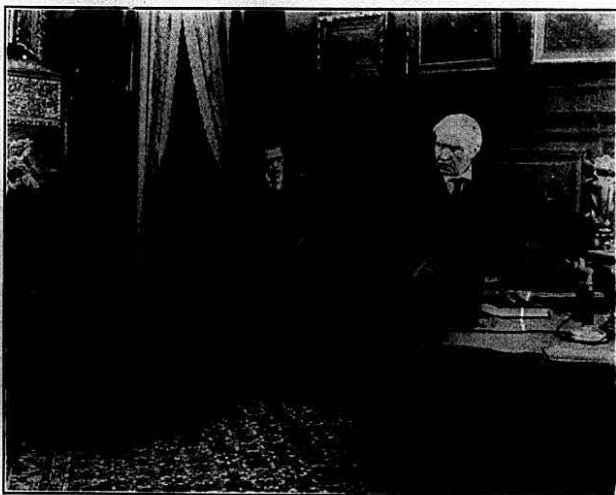
"No. Just plunked through the shoulder," was Cornwall's answer. "Shock caused him to faint. Nothing at all serious. What have you got to say about this—and remember that whatever you do say will be used against you."

By this time the wounded man had opened his eyes. He stirred and brought his left arm up as if to shield the wound. After regarding the girl for a moment, his eyes roamed away. Cornwall instinctively felt a dislike towards the man.

officers who had had years of experience in their calling.

"I didn't know him then as I do now," Violet continued, dabbing at her eyes with a tiny handkerchief. "He seemed so manly, so big and so kind that—I—loved him from the first."

"He knew I loved him. I—I told him so shortly after we met. It was three days later and it was after he had told me of his love. For some reason, he refused to meet my



A woman's voice commanded him to drop the weapon.

told me that circumstances which had just arisen made it impossible for him to marry me. Then, turning towards that table there," Violet said, her voice filled with a sudden rage, "he took some money from the drawer and offered it to me. I must have suddenly gone insane then, I guess, because reaching over his shoulder I seized the pistol which lay on the table. He grasped my hand and we struggled. The next thing I knew the revolver was discharged and Melville fell. Then I ran behind the screen—and you know the rest."

"But don't send me to prison!" Violet hysterically cried, falling to her knees. "I didn't mean to shoot him—let me go free! let me go free!"

Cornwall again attempted to clear his throat. Turning to the injured man, he regarded the scoundrel with a savage expression.

"Is her story true?" he demanded. The man nodded. "Yes," he replied. "It—it is true. But I won't marry her and what's more, you can't force me to do so!"

"I have no intention of trying to," Cornwall promptly and forcefully answered. "What I do intend to do, is to let her go free. I know it's against all the rules and regulations of the force. But if you ever talk, I'll send you to jail. And I know she won't talk. Miss Hastings, you may go."

And then Cornwall heard a crackling, bursting sound. Turning, he saw a door leading to a wall closet, being forced outward. The next instant, an elderly man rolled into the room.

"Seize them!" he shouted, upon beholding the policeman. "Don't let them get away. Grab them! quick!"

What happened then, left the policeman utterly bewildered. A hasty glance towards the old man, and Violet attempted to dash through the portieres leading to the hall. The newcomer, however, lunged after her and caught the girl by the arm. At the same instant, Melville, displayed surprising activity for a wounded man, tried to leap through the open window.

Cornwall was too quick for the man, and Melville was yanked back. A lusty blow speedily took all the fight out of him.

"And now, what in Sam Hill is this all about?" the policeman demanded, all at sea.

"First put the handcuffs on her," the newcomer replied. "Don't let her get away. She tried to shoot me at once and I don't want it to happen again!"

"That's better," he went on, upon beholding Cornwall seizing hold of Violet. "Here is what happened."

"My name is Miller, and I own this house. My wife and some friends went out to theatre this evening, leaving me alone—I was too busy to go."

"I was going over some accounts," Miller declared, "when I suddenly heard the words 'hands up!' Turning around, I found myself gazing into the muzzles of a couple of pistols in the hands of this precious pair. They were crooks, burglars, or whatever you call 'em."

"But I wasn't going to surrender without a struggle! No sir! I'm an old soldier and it takes more than a couple of cheap thieves to bluff me. So I closed with the man and we were going to it hammer and tongs when the girl, who was trying to shoot me without hitting her friend, fired. I twisted him about at the same instant and the bullet hit him. Seeing the damage she had done, the vixen leaped at me and before I could ward her off, rapped me on the head with the pistol!"

"That did for me," Miller said, ruefully rubbing a large lump on his head. "Then she must have dragged me into the closet. When I came to, I heard voices in here and burst out. That's all I've got to say."

Patrolman Cornwall, young, impressionable, and new to the force, regarded Violet Hastings for a moment. That young lady was gazing at him, a grin upon her face. Turning to the table, Patrolman Cornwall picked up the phone.

"Hello, Central," he presently said, his voice slightly husky. "Gimme Headquarters!"

The End.

The Log of a Motion Picture Ship.

By Tarleton Winchester

To all outward appearances the three-masted schooner John Pierce is very much like other three-masted schooners that ply a coast-wise trade. But initiates know that her sails as they billow in the autumn breezes whisper to each other of romance; that every straining spar and creaking timber can tell its tale of love, excitement, danger, mutiny, even of death. Beautiful women have trodden the decks of the John Pierce. Lovers have breathed sweet nothings into the ears of their ladies in the lee of her cabins. Mutinous sailors have attacked her brave captain. Her scuppers have run blood. She has been wrecked and abandoned, refurbished and fitted out for other voyages. For the John Pierce is a motion-picture ship.

Has not the beautiful Mario Doro, star of the Famous Players Film Company, donned her make-up before the self-same glass which is accustomed to mirror the captain of the ship during the process of his morning's shaving? Have not the Pierce's cabins been converted into dressing rooms for the galaxy of fair ladies who are upon the Famous Players payroll? Has not the hold offered temporary quarters to the stalwart and handsome gentleman who for a consideration of several hundred dollars a week enacted Miss Doro's lover in the film dramatization of "The White Pearl," a Paramount picture partially destroyed by fire and now in course of reproduction? The answering echo is "Yes" to this rapid-fire of questions.

And under such circumstances you would expect the John Pierce, would you not, to have a certain gratifying sense of its own importance that

would be impossible to a schooner which had all its life devoted itself to such prosaic tasks as conveying cargoes of oyster shells or of lumber from one point along the Atlantic coast to another?

Taking motion pictures on ship-board isn't the easiest task in the world for those who have charge of the sailing of the craft, according to those who know. The Captain of the John Pierce, Dillwyn P. Crowley, had a brand new nautical experience when he first began to sail his ship at the behest of the motion-picture directors.

But if motion-picture sea captains have a hard time, so do motion-picture stars, according to Captain Crowley. People who go to the theatre and see the smiling face of their film favorite peeping at them from the screen have no reason to assume that there is a smile in the film favorite's heart which finds its reflection on her countenance.

Of course, in view of the important happenings in which she has played a part, a visit to the John Pierce is far more interesting than a visit to the average coasting schooner. For not one member of the crew from the captain down to the cabin boy has forgotten the stirring events of those exciting days, nor the charm of the beautiful Miss Doro, nor the attractive personality of the bright men and women who, like her self, took part in the film version of "The White Pearl."

With diabolical ingenuity—or so it must have seemed to Miss Doro—the author of this film drama conceived the idea of having the young star lowered over the side of the vessel and lashed to a raft, there to be shaken and tossed about by the waves in a most terrifying fashion.

Even the directors, Edwin S. Porter and Hugh Ford, were afraid that Miss Doro might balk at this particular stunt. Accordingly they dressed a young boy of their staff in a costume exactly like the one Miss Doro was to wear at the time of the shipwreck and arranged to have him go over the side in her place and make the voyage upon the raft if necessary.

But Miss Doro was game. She consented to be shipwrecked upon the raft, and accordingly a permanent record of her facial expression was made.

"But she wasn't acting when they took those pictures," says Captain Crowley. "She was the scariest woman I ever saw."



Cleo Ridgley in "The Chorus Girl" (Lasky)

Southern California, World's Picture Producing Center.

By E. D. HERKHEIMER

Secretary and Treasurer Balboa Company.

As to the relative merits of the East and West for producing moving pictures, there is no longer any debate among men foremost in the business. If the silent drama consisted principally of players and properties, the East would undoubtedly be favored. But since cinematographic productions depend more on other consideration—such as scenery, climate, etc.—which cannot be found anywhere to compare with Southern California, from a photographic standpoint, this part of the Pacific Coast has naturally become the world's picture producing center.

Ordinarily, a discussion of this subject would be uncalled for, but since the representative of a screen hero who has gone East for a season of work recently, declared in a leading trade Journal that New York and its environs are superior in every regard to the "land of sunshine" for film purposes, it is not untimely to set forth a few of the facts in the case, once more. Particularly is this true, since it has been variously estimated that between seventy-five and eighty-five per cent of the moving picture plays are now being staged in and about Los Angeles.

Why is it, let me ask to begin with, that all of the biggest American photo-play producers have migrated to the West? The industry had its start in the East, where all the leading manufacturers had their first studios. But it wasn't long until the Biograph, Vitagraph, Selig, Essanay, Universal, Lubin, Kalem, Famous and many others came to Southern California. It is true that some of them still maintain eastern studios but they have found that for all-the-year-round outdoor work the sunny climate of the Pacific Coast cannot be excelled.

To be sure, the East has some sunshiny weather; but its photographic qualities are nothing like those of Southern California. The sort of sunsets we have out here week in, week out, come about once a year along the Atlantic. Mind you I'm not decrying the East, for I'm an easterner myself. But I realize that the Atlantic seaboard has picture-making difficulties which cannot be satisfactorily overcome.

As for the contention that the East's lack of sunshine can be offset by indoor studio work with artificial lights, no one who knows anything of the niceties of photographic art will maintain that as good a picture can be made under artificial lights as with natural light. A substitute is never equal to the genuine article. It is unnecessary to argue this point, because of its obviousness. Furthermore, working under artificial lights is extremely hard on the eyes. It is well known that many players are laid up from the strain. It takes most of them a long while to get used to the brilliant arcs; while some of the best ones never do.

I realize that there are certain times and conditions when artificial lighting becomes necessary in pic-

ture making. During the rainy season, most of the western studios resort to it, in order to keep up with their work. But it is never to be preferred to sunlight. In emergencies it will answer. As for the photographic variation sometimes noted in pictures filmed under both conditions, that is the fault of the camera man. Balboa productions give no grounds for taking such exception.

The critic of the West declared it to be greatly handicapped in the matter of props and costumes available. I would call attention to the fact that for this the Pacific Coast region can hardly be blamed. Rather is it the fault of the particular studio which lacks the equipment necessary to make productions from start to finish.

A motion picture studio worthy of the name, should be complete in every detail. I know there are some companies that start with only a star. They haven't even a camera. Then they go out and rent all of the props and accessories as they need them. Naturally, such manufacturers will be handicapped. But at Balboa, we have made it a point to be fully equipped in the matter of props. Our store rooms have a hundred thousand separate items and we can dress any sort of set from hangings to furniture, no matter what the period. Should it happen that we lack anything, it is purchased immediately. We hold it to be wasteful and unbusinesslike to rent articles that are needed constantly.

Pictures, construed cinematographically, are not merely portraits in action. They must have attractive backgrounds. Save in winter scenes, these must indicate life and verdure. In the East, you get it only a few months out of the year. The rest of the time the trees are bare and the ground is hard and cold. While in Southern California, flowers and foliage never disappear. The supply is constantly renewing. When pinched in this regard, eastern picture producers go south for their exteriors. Those who have worked in that section know full well that it cannot compare photographically with the West.

We are told that the producer is interfered with by Western municipalities. Well what about the way in which New York has driven all the studios off Manhattan Island, just recently? Furthermore, the law there requires all film to be carried in double-lined galvanized iron cases; and it may not be taken in subways, streets or elevated railroads. Such conditions are hardly advantageous to the screen producer.

To the best of my knowledge, there are no such restrictions anywhere on the Pacific Coast, nor are any contemplated. Balboa's experience has been that municipal authorities are only too willing to co-operate with producers when their people conduct themselves as ladies and gentlemen should. Where picture makers have trouble in getting permission to work in public, it is usually because some of their fellows have abused privileges previously ex-

tended and made themselves nuisances. Time permits to work in parks and other public places are granted in Los Angeles and vicinity and will always be renewed, during good behavior on the part of the beneficiaries. But companies indulging freely in so-called "rough stuff" are occasionally required to get their permits from day to day.

There is some truth in the contention that Eastern studios have a greater number of good actors to pick from and can cast types easier but this advantage is offset by the fact that the players in the West are more experienced before the camera. Good actors on the Pacific Coast never seek for work long. The many studios here are constantly in need of more talent. As for New York's foreign quarters, they are all beginning to show unmistakable signs of Americanization. These must be eliminated, if photographed on the spot. We find it simpler to build sets of such localities, and use trained "extras," of which the West has an army.

In this connection, it is interesting to note that those big producers who have not yet located in the West, are now negotiating for sites in or around Los Angeles. The business has become so specialized that several large realty operators devote themselves entirely to finding suitable locations for new studios. We don't have to go two or three hours away for our mountains as the New York Producer does. They are in Southern California's back yard; while the Pacific borders the front. Although we have practically perpetual sunshine, the land of snow and ice is so close at hand that all of the Rex Beach and Jack London Alaskan stuff is put on right here.

As for the charge that California climate is enervating, well all I can say is that the steady growth of the picture industry in this vicinity doesn't indicate it. As naturally as it is for the South to be the center of the cotton industry and Pittsburgh to be the iron-mill hub, just so is Southern California the habitat and established home of the cinematographic activities of America. As a proof of this, I need but to cite that all of the real big American pictures have been produced here. Film plays will continue to be made in other parts of the country, just as there are sporadic examples of all industries everywhere.

But let any picture-goer compare the eastern and western screen productions as to settings, costumes, lighting effects, photography and the various other important elements that enter into ideal cinematography; nine out of ten will favor the western-made pictures. By this I do not mean the so-called western dramas featuring frontier life and cowboys, but the strong, red-blooded photo-plays of everyday and present-day American life, such as "Neal of the Navy," which Balboa has been putting on lately. It would have been impossible to film this piece in New York or its vicinity.

It is the exteriors that go a large

way to making up the striking and impressive pieces of dramatic photography, after you have a good plot. Remember that the best eastern productions have all consisted principally of interiors. We can build them just as good in the West. But you can't move our great outdoors and sunshine east. Kipling once wrote: "for East is West and West is West and never the twain shall meet," or words to that effect. Of course, he hadn't the picture-making industry in mind; but his basic thought applies just the same.

NOTES

William D. Taylor, the latest Bosworth Inc., director, starts producing his first picture for that company this week. The vehicle is "He Fell in Love with his Wife" by E. P. Roe and Florence Rockwell is the star. Taylor has an excellent supporting company in Forrest Stanley, Howard Davies, Page Peters and Lydia Yeamans Titus. The feature will be in five reels.

William Wolbert is starting his third picture for the Vitagraph Company. His second production "A Squared Account" brought out some excellent acting from Otto Lederer, George Kunkel and Jack Mower. His third is a three reel photoplay entitled "La Paloma" in which George Stanley has a fine opportunity as an old Spaniard. "Billy" Wolbert's many friends are delighted at his success.

Charles Clary has many good things to his credit and one of them is that he took the chief part in the Selig play "Columbus" which was the first picture witnessed by the Pope at Rome. Clary has appeared in a large number of pictures since that time.

The Lady on the Cover

Blanch Ring internationally known as one of the world's leading stars of the stage is one of the big surprises offered by Oliver Morosco for patrons of the photo-play. Miss Ring has had a remarkably successful career on the American stage as well



as abroad and her rise to leading lady was rapid. Among the productions in which she was starred are such metropolitan successes as "The Yankee Girl," "When Claudia Smiles," "The Wall Street Girl," "The Great White Way" and many others of equal prominence.

In London Miss Ring first appeared at the Palace Theatre where her success was instantaneous. A prolonged engagement at the Savoy Theatre in "The Love Birds" followed after which she returned to this country to fulfill her contracts. Blanche Ring is one of the few remaining big theatrical stars who have repeatedly turned a deaf ear to all offers for motion picture engagements and Mr. Morosco can well afford to feel proud of the fact that he has been successful in his efforts to secure this favorite for the screen.

The subject in which Miss Ring is to make her initial motion picture ap-

pearance will be her greatest success on the stage, "The Yankee Girl," by George V. Hobart. This production was one of the biggest musical comedy hits of the past fifteen years and served as a starring vehicle for two straight seasons for Miss Ring, during which it played to tremendous business in all the large cities of this country and Canada. The manner in which Oliver Morosco has staged this subject for the camera opens up a new field for musical comedies as adaptations for the screen. In it Miss Ring is given wide opportunity to present her particular talent which has made her name internationally famous. The well-known "Blanche Ring smile" is much in evidence on the film and her charming personality has been caught by the camera with effective result.

Besides giving her wonderful ability ample sway, "The Yankee Girl" gives Miss Ring particular opportunity to display her art of wearing clothes. In the photo-play she appears in a series of creations that will set the heart of many a girl aflutter. Several of the most striking frocks include one worn on the yacht of all cream satin and heavy deep fringes of crystal; another is of cream Chantilly lace combined with satin of the palest primrose; while a third is a rare Italian lace with chic touches of sapphire velvet. With these stunning gowns Miss Ring wears her famous pearls and her equally celebrated Canary diamond pendant. The latest advises from the headquarters of the Oliver Morosco Photo-play Company announce definitely that Miss Ring has signed a long term contract with Oliver Morosco whereby she will appear under his management both on the speaking stage and the screen.

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No. 8

Editorial Comment

At the present time the exhibitors are confronted with a chasm of problems which it is imperative to bridge in order that their coffers may retain their former well-stocked condition. Involved in the matters difficult of settlement is the paramount issue of legitimate stars in pictures. Recently a number of feature films have been released with the announcement of the presence of Mr. So and So, famous speaking stage actor, as the "star" in the photo-play. The admirers of Mr. So and So journey to the silent drama emporium bent on seeing their idol starring on the screen. What they really see, however, is their hero portrayed in some minor role while less known screen artists assume the important parts. The actor is merely on exhibition and is selling his good name to draw the crowds in to see a production with which their satisfaction could hardly be recognized as ideal.

Indirectly they have been defrauded and they will register their disapproval of this procedure in the future by refraining from attending subsequent performances where stars of foot-light fame are exhibited in the lithographed announcements.

The suggestion recently made in this column that ability should supersede theatrical reputation in motion pictures is being carried out by one of the newest and most popular manufacturers of film. This organization recently paid two speaking stars fabulous salaries for a single picture and after taking a few hundred feet dismissed them at once. Others whose work has been poor were cut down and some were given minor roles. Hereafter they will be obliged to "show the goods," to coin a homely phrase, before their signatures are affixed to contracts. If other companies adopt this plan, the solution will work out itself. Regardless of the name, talent should be the reigning issue. In a presentation of alternatives between which to choose the actor unknown to the theatrical world, should be given preference over the legitimate "star" whose ability to register good on canvas is an unknown quantity.

* * * * *

With the advent of cool weather, the photo-play houses in the northern and central section of the country are beginning to realize greater profits than during the period when the thermometer was flushed by the warm rays of the other season's sun. Reports received from various sections indicate that the motion picture industry is undaunted by the unsettled state of affairs which have so badly affected other communities.

* * * * *

Now that Election Day has become ancient history, be prepared for some drastic attempts by successful "reform" office holders to throttle the film industry. The censors will grow fat on the publicity they receive in cutting up otherwise good reels and the sleek looking politicians will abide by the will of the "pee-pul" in sanctioning all cutthroat efforts on the part of the Boards of Censors, who criticize everything registered from the style of the player's hat to the manner in which his finger nails are manicured. It is imperative that the film folks organize a protective association in every commonwealth and demand their rights. Other enterprises have looked after their affairs as a unit better than the makers of pictures. Which is a deplorable fact.

MOTION PICTURE NEWS NOTES

Something New in Educational Features

A new advance in the realm of the moving picture industry has been made by Pathe Freres under the heading "Human Movements Analyzed." It shows the actions of athletes many times slower. It plainly pictures the muscles brought into play during the various modes of exercise, such as walking, running, jumping, throwing, and etc. This is accomplished by taking the pictures with an extra fast camera, going at the rate of 100 pictures per second instead of the usual 16.

A New Method of Gaining Realism

In the "Children of Eve," a forthcoming Edison picture, it was necessary to take a scene in a typical gangsters dance hall. Mr. Collins, the director, heard of a dance being held over in the East Side, so gathering his company he took them all over in automobiles. After a little financial persuasion, he was allowed to string up some Allison-hathaway lights. The story called for little Viola Dana to mingle in with the dancers, which she did, although the boisterous surroundings were very unfamiliar to the star. Out of the one hundred or more people engaged in the scene there were only five of the "Children of Eve" company. You must make up your mind to do most anything if you are privileged to become a star.

Donald C. Thompson has been sent to the Balkans to take pictures for the Paramount News exclusively. Those who are interested in "Camera Reporters" will find some interesting news ahead when these "newsy" and up-to-date pictures are shown to the public.

Owing to increased business, the Kleine studios have been moved from their old quarters on 14th St. to newer and larger studios at 805 East 175th Street. All departments will be removed to the new address. Correspondence should be addressed after November 1st, to the 175th Street address.

Those who desire to see the studio in action should all follow up the Buck Parvin series made by the Mustang Film Co. and released on the Mutual program. The story is woven about a moving picture actor and many scenes of the studio and grounds are shown. Many producers are not desirous of showing too much to the public for fear it will affect the realism, so those "fans" who would like to get a glimpse "under cover" had better make the most of this opportunity.

Helene Rosson has become an accomplished swimmer since her affiliation with the American Company at Santa Barbara and the instructor complimented her on her proficiency in such short time. Helene is just the age to acquire things quickly. She is an excellent musician and is studying voice culture and music all the time. In fact the Rosson household is a hotbed of music and the neighbors enjoy the unpremeditated concerts nightly.

New Film Co. Opens Up in Philadelphia

The Franklin Film Manufacturing Corporation, a new motion picture company, opened its offices in Philadelphia last week. The company is organized for the purpose of turning out features and comedies. The studio is located at 51 East Herman Street. The general office is at 602 Lafayette Building and a New York office at 320 Putnam Building. The new company has employed May Ward at a large salary to appear in the forthcoming releases.

Mr. Donald C. Scott presented the Lubin players with the best official program that has ever been extended to other productions for the benefit of the Lubin Association. In glancing over the program, we compliment Mr. Scott very highly on the artistic manner in which he has brought forth the latest program from cover to cover under his supervision. Our hats are off to you, Mr. Scott.

The Jersey City exhibitors have been experiencing a lot of difficulty due to the almost forgotten Vice and Immorality Act of New Jersey which forbids moving pictures to be shown on Sunday. Their patience exhausted a plan of retaliation was mapped out. Just as the proprietor of the Orpheum Theatre was being arrested, Mr. Henn, attorney for the Jersey City exhibitors, entered a United Cigar Store across the way, purchased a cigar and as soon as the money changed hands he had the cigar store manager arrested.

The Exhibitors hope by this to open the eyes of the Jerseyites and show just what may happen if this law continues to be enforced. Not alone Jersey City but many other towns in Jersey are affected this same way. We sincerely hope that this may open the eyes of the people and bring about a nullification of this obsolete law.

Hobart Bosworth will soon be seen in a new five reel story by George E. Hall, entitled "Tainted Money." It will be under the direction of Ulysses Davis, the new Universal director.

The great many friends of Miss Gladys Hulette may now be enlightened as to the whereabouts of this sterling little actress. She has left the Edison Company at Bedford Park and will henceforth be seen in Thanhouser films.

If the manager who thinks he is beating the game by running four reels in three reel time could hear what folks say when they leave the theatre, he might decide that there is little difference between short weight sugar and short weight amusement—except that there is no law for the latter.

On November 5th, at the evening performance, the members were invited to attend the showing of J. Stuart Blackton's "Battle Cry of Peace" at the Vitagraph Theatre. Notices were sent to individual members and a great number took advantage of this opportunity to see this appeal for preparedness.

American Film Co. Gets Injunction

An injunction was brought recently against three people of Detroit, Michigan, by the American Film Company. These people, namely, the J. H. Munsky, Inc., tried to produce a picture entitled "A Victim of Sin". It was based on the Mutual moral play called "Damaged Goods." The injunction was granted.

"Madam Butterfly," by John Luther Long, and produced by the Famous Players Film Company is not a picturization of Mr. David Belasco's dramatic version.

Mr. Belasco said in part, "My only connection with motion pictures is with the Jesse L. Lasky Feature Play Company, which controls the exclusive rights to all of my dramas released by me, for moving pictures. I reiterate that "Madam Butterfly" in motion pictures has no connection whatsoever with my dramatic version, and is not based on the same. I make this statement particularly in view of the fact that misapprehension may have been created through the reference to my name and dramatic version of "Madam Butterfly" in connection with the picturization of Mr. Long's story."

Vivian Rich of the American company is just a girl—all girl. What do you imagine her biggest hobby is? Collecting dolls! Vivian has all her old time dolls and lots of ones added from time to time, she has them all sorts and sizes and shapes; from a kewpie to a life size child doll. Vivian rarely shows these dolls to anyone and while she does not pretend to play with them she does like to have them around her and takes a real interest in them. There are stranger fads than this one and no one wants to see Miss Rich grow old.

According to the many letters Anna Little is receiving, it is very clear that her many admirers are glad to see her back in Western pictures again. She achieved her first popularity in Western roles with the old Bison Company and there is no actress who can so thoroughly and naturally saturate a part with the true Western atmosphere as Anna. She can do anything on a horse that a man can and has no fear whatever on horseback and then she looks so good in Western garb. Yes, it is nice to have her back in this atmosphere for a while.

Mr. F. E. Holliday, general manager of the Liberty Motion Picture Company of Philadelphia, left last Saturday for an extended business trip to the West. He will visit many of the large western cities and arrange for the increased bookings of the Liberty films which are fast gaining in popularity.

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AND
REEL



Edwin Arden (Pathe) in Real Life and in
Reel Life.



A Pretty Girl Who Makes Herself Homely,
Louise Frazenda (Keystone).



STUDIO GOSSIP

The title of the new Weber and Field Play, the first that these famous stage comedians have made for the Triangle, is "The Best of Enemies." It will have its initial performance in New York in the near future.

In "Colton, U. S. N." the big navy picture which is now being produced by the Vitagraph Company, James Morrison, who plays one of the leading roles, will be shot out of a torpedo tube, from a submerged submarine. Gosh, you will have all the sensations of the chute-the-chutes at Coney. But don't forget, Jimmie, tell us how it feels to be a torpedo.

Pathe has acquired the picture rights to "Arsene Lupin" the famous Frohman play which enjoyed such a long run on Broadway several years ago. The cast and the producer will appear in a later issue.

Francis X. Bushman and Beverly Bayne, who have been making all their pictures at the Quality-Metro Studios at Hollywood, California, have been called to New York where they will be permanently located in the eastern studios.

Harris Gordon of the Thanhouser Company, has been making friends with all the minions of the law, who are stationed on the road from New York to New Rochelle. He has been showering them with kind words and cigars. This sudden outburst of generosity on Harris' part has baffled all for quite some time. But the reason can be readily discovered if you should take a peep in his garage and see his new 60 horse power racer. There is a method in his madness.

Bob, the Vitagraph Theatre's colored porter, was asked by manager Loomis if he believed in Woman Suffrage.

"Well, Ah tells yo', Mistah Loomis, when Ah's home Ah believes in lettin' de women vote, but when Ah's away—" Need we go farther?

A young girl residing in a small town out West, recently wrote Harold Lockwood, the Mutual star, to learn if he was married. "Yes, five times and five times divorced for cruelty," replied Lockwood. It was not so, of course, but Lockwood thought he would have some fun. A few days later he received a reply which read, "Oh, you dear, you are just the man for me. I, too, have been married five times and divorced the same number, and last time because my husband found me putting arsenic in his coffee." Harold has not replied as yet. Gee, there sure must be some "class" to these western "dames."

The first episode of "Stingaree," by E. W. Hornung, called "An Enemy to Mankind," will be released by the Kalem Company on November 24th. This promises to be a very interesting serial.

Miss Emily Stevens, who is scoring a personal success in the new Broadway "hit," "The Unchastened Woman," has just recently finished the Rolfe-Metro picture, "The Soul of a Woman." She has not been entirely won from the screen, however,

as she will soon be seen in another Metro success, "The House of Tears."

Celia Santon has been re-engaged by David Horsley to play opposite Crane Wilbur in forthcoming Centaur Features.

The Eastern Film Company has just purchased the fishing schooner "Conquest" which will be dynamited in the big scene in "The Partners of the Tide" by Joseph C. Lincoln. The Captain of the bark is Charlie Chaplin. Not the comedian; in fact, there is no relation.

"Being a villain is no cinch," says Jack Richardson, of the American Film Company. "The best you get is to be killed or else thrown in jail." In "Man to Man" he is permitted to win the girl of his choice which is "Going Some" for a villain.

Viola Dana, the popular Edison leading lady, is taking up fancy work. John Collins solemnly avers that—under cover—that she is embroidering socks for the soldiers in the trenches. Funny that embroidered socks should be found under cover, but say, Miss Dana, have a heart. Place us on your mailing list, we are in need of socks too.

Anne Maxwell of the Vitagraph scenario staff, was so moved by "The Battle Cry of Peace," that she has joined the American Legion. Isn't it funny? It had the same effect upon us.

Following the success of "An Affair of Three Nations," featuring Arnold Daly, this popular star is about to release another Gold Rooster play called "The Menace of the Mute." Such well known Pathe players will be seen in the cast as Sheldon Lewis, Louise Rutter, Charles Laite, and Martin Sabine.

William Sheer, formerly of the Fox Film Corporation, has joined the Equitable Forces. Besides playing leads he will also occupy the position of general cast director.

Do You Know That—

The "Birth of a Nation" has had a run of 725 consecutive performances?

Dorothy Dalton is now playing with the Pathe-Balboa Company.

Mac Marsh is entirely recovered from her recent illness.

Myrtle Stedman, of the Oliver Morosco Photo-Play Company, has the honor of being the only woman member of the Motion Picture Board of Trade.

Lillian Lorraine has now become a member of the Equitable forces.

"Quo Vadis" was released in the spring of 1913 and is still running to full houses.

Audrey Berry, Vitagraph's juvenile actress, is just seven years old and has appeared in four different companies before she joined the Vita. forces.

The "Exploits of Elaine" is meeting with great success in England.

Lubin Feature Praised by Army Officers

Seldom has a photo-play been so generously and generally accorded praise from men of the public-eye, editors of the press, army officials and critics, as that which has been conferred on the new Lubin V. L. S. E. release "The Rights of Man," the five reel picture in which Richard Buhler makes his bow as a Lubin star, and which was released on October 25th. With the opinion that Lubin has sounded the top note for higher grade productions in this, their latest offering, the press of the country with almost one accord has taken the subject of this unusual photo-play as subject matter for editorials.

For many long months, Louis Harrison, the author, spent almost countless hours in preparations of his script, searching and researching for data historically correct, at all times conscientious in his belief that with the production of his writing, not only would the producers receive a just commendation, but the motion picture industry in general would be granted a recognition, which seemingly newspaper editors are reluctant to give, save with few exceptions. This mark of departure does indeed then become gratifying to the Lubin company, for opening up the channel to recognition. It is a complete complement to author, producer, director and his players.

During the past week, the officers of Army posts in and about Philadelphia, were guests of the Lubin Company at a private showing of "The Rights of Man" and the vivid impression recorded on the distinguished audience is best conveyed in this one of the many sentiments expressed, "It is the greatest teaching that could possibly be conceived, not only to our United States but to the entire world. It is a visualized lesson which should find place in the archives of every government of the universe."

The attestations of the exchanges landing the V. L. S. E. output are equally strong and already the picture has received a record booking.

The beautiful settings of the picture, the exquisite artistic photographic masterpiece which are recorded in the exteriors, are a credit to Jack Pratt, the director of the production, who, guided by his years of military experience and a volume of several hundred still pictures taken on the battlefields of France early this year, has given a brilliant touch to every scene of the five reels.

Both the big photo-play features which Tom Terriss and his associates in the Terriss Feature Corporation made in Jamaica, West Indies, some months ago have been released by the Picture Playhouse Film Company, and the prints are in the hands of the Company's several branch offices throughout the country. Mr. Terriss chose Jamaica as the scene for the pictures because of the extraordinary beauty of the natural environment and that his judgment was good is already being proven by the interest which is being shown in the pictures. The first is entitled "The Pearl of the Antilles" and is based upon the Terriss legitimate state success entitled "The Sword of Honor" and the second is "The Flame of Passion" in which Elaine Terriss shows to particularly fine advantage in the role of a "vampire" woman, a part with which she is very familiar after having played it hundreds of times in dramatic productions made by her husband (Tom Terriss).

Reviews of the Week's Film Releases

"Carmen"

Featuring Geraldine Farrar. 5 Reels. Jesse L. Lasky-Paramount Program.

THE CAST:—Geraldine Farrar, Wallace Reid, Pedro de Cordoba. Geraldine Farrar lives up to all the advance notices of her wonderful acting in this feature and the picture itself is one of the greatest ever produced. Cecil de Mille has outdone himself with "Carmen" and has placed on the screen a film classic that will not be outdone for a long time to come. It is an intensely interesting and dramatic picture from the very start with scenes that are truly wonderful and acting that is unsurpassed. The support of Wallace Reid and Pedro de Cordoba is all that could be desired. Both these players together with Miss Farrar never fail to register and it is really remarkable to note how expertly the noted Opera Singer scores her points in the silent drama. The photography is of the highest standard and the same may be said of the entire picture in every particular. This film did the largest business of any that has ever been exhibited at The Strand Theatre, New York.

"The Raven"

Six Reels. Essanay V.L.S.E. Program. Directed by Chas. Brabin

THE CAST:—Henry B. Walthall, Warda Howard, Ernest Maupain, Eleanor Thompson.

The romance of the life of Edgar Allan Poe in which Henry Walthall plays the part of the noted poet and plays it with intense feeling and in such a way that it "gets over" in fine style. This capable actor saves this feature, the story not being anything to brag about nor the direction of the best. There was too much of the double exposure used. The photography is good, the acting excellent and scenes good. The cast makes this the feature it is.

THE CAST:—Robert B. Mantell, Genevieve Hamper, Stuart Holmes, Henry Leon, Percy Standing, and Claire Whitney.

A rather stirring drama and problem play. A man (Robert Mantell) marries a woman (Genevieve Hamper) who is much younger than himself. She becomes infatuated with her husband's adopted son (Stuart Holmes). There can only be one outcome to a condition of this sort, and that is death. The story at times borders on the sensational. It is a plot that I don't think will meet with popular approval. The acting is superb. I need not go into particulars as the cast is well known enough to speak for itself. The outside "sets" are very beautiful. The directing and the photography are both up to the Fox standard. There is plenty of action all through the story and the final scene is an epoch for dramatic intensity.

"A Mix Up in Black and White"

1 Reel, Comedy. Edison.

THE CAST:—Raymond McKee, Sally Crute, and Gladys Gane.

Although only a one reeler, it has all the essentials of a feature comedy. There are many amusing situations that are bound to bring forth a laugh. The parts of both Sally Crute and Raymond McKee are very well done. After seeing so much of the "slap stick" variety, one welcomes the higher class comedies such as "A Mix Up in Black and White."

"The Luring Lights"

Four Reels. Kalem. Featuring Stella Hoban. Robert G. Vignola.

THE CAST:—Stella Hoban, Corinne Malvern, Helen Lindroth, Frank Woods, Bradley Barker, Henry Hallam, Francis Cappelano, and Stephen Purdee.

A very interesting story of theatrical life, splendidly portrayed by a well selected cast. The plot is woven around the love affair between the heroine and the villain of a small repertoire company. The directing and photography are both of the highest order and the detail work well looked after. There is plenty of action throughout, and at no time does the story drag. A feature well worthy of your consideration.

"The Hearts of Men"

Five Parts. Harris-World

THE CAST:—Arthur Donaldson, Beulah Poynter, Master Nicholas Long, Jr., Master Frank Longacre, and Miss Ethelmary Oakland.

Here is a picture in which children have the most important part, and I can say without any exaggeration, that it is very well done. The story of two children who became very much attached to each other, much to the discomfiture of another "lover." The young lady (Ethelmary Oakland) is captured by gypsies and is rescued by her "Beau" (Frank Longacre). This is the means of bringing the two Fathers together who were, previously, very bitter enemies. The acting of these children is extremely natural, not overdone as found usually in child-acting. Photography and directing very good. Withal a feature well worthy of commendation.

"Nedra"

Five Parts. Jose-Pathe. Edward Jose, Director.

THE CAST:—George Probert, Fania Marinoff, and Crawford Kent.

A story of romance and adventure. It is based on the book by George Barr McCutcheon. Two elopers (George Probert and Margaret Greene) to escape being caught, found refuge on board a boat. The boat starts and much to their sorrow they discover that there is no one on board to marry them. They pretend to be Brother and Sister. The boat is wrecked and the man (George Probert) saves the wrong girl (Fania Marinoff). They are hailed as King and Queen by the natives on the island that they were cast up on. The outside settings are very picturesque being all taken on the Bahama Islands. The acting and directing very good. A picture that surely can be classed as a feature.

"Neal of the Navy"

Episode No. 11. The Dreadful Pit. Two Parts. Balboa-Pathe.

THE CAST:—Wm. Courtleigh, Jr., Lillian Lorraine, Edward Brady, H. Stanley, and Lucille Blake.

Every bit as good as the other ten episodes. Are you yet a follower of this popular serial? Annette came near losing her claim to the lost Island but—, I can't tell you because it will spoil it. See it yourself. It is just bubbling over with interest. Scenery and photography of the highest order. A person who has followed up "Neal of the Navy" will agree with me that the name Pathe on a serial means something.

"Prohibition"

Five parts and Prologue. Prohibition Film Co.

NO CAST GIVEN:—

"Prohibition," as its name implies, is a picture with a purpose. Unlike many attempts at screen propaganda, it has a real and well acted story. It thrills and entertains and, at the same time, drives home a powerful preachment against alcoholic excesses.

A Father, who is a heavy drinker, has two Sons. Both love the same girl. The loser, a despicable character, jealously demoniac, determines to work upon his younger Brother's inherited weakness for drink and finally lands him upon the physical and moral rocks. But Love and Intelligence triumph in the besotted mind of both Father and Son, and they both swear off for good and for all. There are several vividly portrayed physical combats between the good and bad characters. The story is free from maudlin weepy platitudes. The photography is perfect throughout.

"Still Waters"

Five Reels. Famous Players. Featuring Marguerite Clark.

THE CAST:—Marguerite Clark, Robert Broderick, Robert Vaughn, Ottola Nesmith.

A charming little play with a leading role especially suited to Miss Clark, in fact, she has a part which gives her every chance to display her charming childlike mannerisms which she takes full advantage of. It is a good Famous Feature in every way, particularly good from a photographic standpoint, there being a number of beautiful outdoor scenes along the canals. The circus scenes are good while the five reels have been directed in excellent manner. Taken as a whole this is a worthy feature and fully worth while.

"The Key to a Fortune"

The Ventures of Marguerite. Kalem.

An episode of "The Ventures of Marguerite" featuring the dainty Kalem star Marguerite Courtot and Richard Purdon. Although only one reel in length, the "Ventures of Marguerite" are so numerous, interesting and so full of action that I can safely predict that this series will meet with the hearty support of the "fans." The acting of Miss Courtot is very pleasing and the character she plays gives her ample opportunity of displaying her wonderful versatility. Photography and directing very good.

HELP WANTED!



Pacific Coast Notes

Richard Stanton is engaged on the second of the "Graft" serial installments which is entitled "The Tenement House Evil" and he is getting every ounce out of this dramatic chapter. Hobart Henley as the male lead, Glen White as the heavy and Jane Novak as the heroine are all doing strong work under their virile director and as one of the actors remarked "This is going to be SOME serial."

Little Mary Anderson of the Vitagraph has just finished a picture under the direction of Rollin S. Sturgeon which is bound to increase her popularity. "Flower of the Desert" is a combination of a good story by Marie Wing, good acting and superb direction, for Sturgeon has extracted all the charm from little Mary in this fascinating story. It is the best thing the young actress has done and it gives promise of many good things to come.

On the evening of October 27th, Grace Cunard entered her dressing room attired as a bride and sinking into a chair fervently ejaculated, "Thank the Lord," for she and Francis Ford had just been married (for stage purposes only please), and the "Broken Coin" serial was at last completed. Of late "Broken Coin" has been synonymous with broken rest and Grace Cunard is going to be busy doing nothing for a week or two while Francis Ford will lie him to his home in Portland, Maine, for the same length of time. They both deserve the holiday, too.

Ed. J. Le Saint is busy on the second installment of the serial "The Journal of Lord John," featuring William Garwood and with Stella Razeto heading the supporting cast. This chapter is called "The Gray Sisterhood" and deals with a so called charitable institution which turns out to be otherwise. Laura Oakley plays the part of the head "Sister."

Le Saint has had some remarkably fine sets built for the serial which will be in fifteen installments.

Tom Chatterton is thoroughly enjoying the three reel pictures "A Man, a Maid and a Liar" in which he is playing opposite Cleo Madison. Most of the action takes place by the sea shore and although Tom lives at Santa Monica, he can never be too often by the ocean. The photoplay is a well constructed drama with fine acting parts for Miss Madison and Chatterton.

Henry Otto, the big "U" producer is at his old stamping ground, Santa Barbara, this week. Otto is directing the big spectacular play "Undine" with Ida Schnall, the swimmer and high diver, in the title role. Douglas Gerrard and Edna Maison have big acting parts in this. Otto is striving to make "Undine" one of the most artistic photoplays ever produced and he has some beautiful locations picked out.

Myrle Stedman was asked to officiate as Queen of the Hupmobile and Maxwell exhibits at the Automobile Show in Los Angeles on Fri-

day night, and a mighty attractive Queen she was too. One little girl gave her a big bunch of flowers and said "I think you are lovely but they ought to call you the Princess instead of Queen—Queens don't smile like you do."

It is not difficult to judge Louise Glaum's taste. One has but to visit her home to form an adequate opinion. The likings of Louise run to riotous colors and oriental furnishings. Reds, greens, blues and yellows predominate, and East India and China are largely in general scheme. It is the same in the garden where the flowers are in massed bunches of color. Her taste in dress runs to the bizarre and orientality is the keynote of her fancies. She carries this originality into her work, and Inceville has become accustomed to her tastes and quaint ways.

It is curious that Charles Ray, the leading juvenile at Inceville, should be so successful in parts which feature wayward sons and the like. He had such a part in "The Coward," which won universal admiration. Now Charlie is one of the most straightforward and manly actors in the business and there is nothing of the waster or coward about him. In the same way most of the heavies and "villains" on the screen or stage are men of irreproachable character with comfortable homes. They are just good artists with imaginations.

William Garwood, who is starred in "The Journal of Lord John" at the Universal, has bought a new car and they call it the Auto-tertia at the studios because you can walk around in it and get exactly what you want. Surely a car never had so many useful and desirable things before. All you have to do is to pull a string or touch a button and something pops out. Garwood has brought a fine wardrobe with him for this entertaining serial production.

Sarah Truax of the Fine Arts Films has been joined by her Mother and her little girl "Drusilla." This means a bungalow of course, and as Miss Truax is both a distinguished actress and a lady, her place in the Photoplayers' Colony is assured. Her first appearance in "Jordan is a Hard Road" demonstrated what a valuable addition she is to the screen.

Edna Maison, Universal's brunette beauty, has invented a new face cream. Several of her friends have tried it and say it is "great." Now some enterprising individual wants to market it and is offering inducements which are enticing and Edna is thinking it over, the idea of making money out of the cream never even entered her pretty head.

Once upon a time there was a splendid "Mission" set at Inceville but Bessie Barriscale is the cause of its ruin! Miss Bessie, supported by William Desmond, is appearing in a feature photoplay which has its locale in the "Balkan States" and the "Mission" has been altered and turned into a Palace wherein the

little actress holds sway. She is, as usual, giving a notable performance and is adding yet another type of part to her extensive repertoire.

The Western Vitagraph production "God's Country and the Woman" will be started by Rollin S. Sturgeon under the best of conditions. Extraordinary preparations have been made-over, 40 dogs are waiting, the original World's Fair troupe of Esquimaux have been engaged and the costumes and properties came from the Hudson Bay Company in Canada to insure correctness of detail. A large portion of the feature will be taken in the snow of which there will be plenty in a short time.

Henry B. Walthal is one of the best advertised men today. It was not always thus, for when he was still doing wonderful work with the Biograph Company, audiences were wont to say, "Who is that actor with the expressive face?" This was due to the objection the Biograph had to even giving out the names of their artists. However, geniuses like Walthal could not well stay hidden.

Neva Gerber acknowledges that she possesses a peculiar name but it is her very own. She changed it once when acting opposite Edwin August who did not think it sounded romantic enough, so for a time she was billed as Neva Dolorez but she turned back to "Gerber" when she left August to play with Carlyle Blackwell.

Hobart Henley is authority for the statement that he never felt as fit and never did such good work as he is doing in "Graft." Judging by his closets he will have stocked up enough clothes to last him the rest of his acting career. But then—fashions change!

"Neal of the Navy"

Episode No. 8. Two Reels. Pathe-Balboa
The Sun Worshippers.

THE CAST:—Lillian Lorraine, Wm. Courtney, Jr., and Wm. Conklin.

Are you a follower of this interesting series? It is just full of adventures and hairbreadth escapes. Even if you have missed the previous episodes don't fail to see this popular serial at your first opportunity. It is a thriller from the word go. The photography and directing fine. Pathe certainly put "one over" when he produced this picture. Follow it up at your first opportunity.

"The Woman of the Sea"

Three Reels. Kalem. Featuring Jackie Saunders.

THE CAST:—Jackie Saunders, Jack Livingston, Molly McConnell, Fred Whitman, Albert Grey, and Frank Terlanger.

A pathetic little story of romance and adventure, ably handled by an exceptionally strong cast of Kalem favorites and featuring the dainty Jackie Saunders. The story is of a girl cast up by the sea. The catastrophe has caused her to lose to lose her memory. She marries only later to discover that she has been married before. How she gets out of her difficulties can only be appreciated by seeing the picture. A story of exceptional appealing interest.

"In Answer to Yours-----"

D. C. BERNADETTE.—Norma Talma is now at the Fine Arts Film studio working under the direction of D. W. Griffith in feature pictures which will be shown on the Triangle programs. Her sister Constance is also Griffith-ing. All right Dee See, we won't mention fudge in this department.

KURIOUS KAMEL.—Charles H. Mailles of the Biograph has had considerable stage experience. 'Mongst other things he did before entering pictures, was the creation of the part of "Gus" in the stage production of "The Clansman." You are mistaken about Charles Chaplin being in "The Lamb" (Griffith-Triangle). The man with the funny gait was Douglas Fairbanks.

EMM. SEE. MARTIN.—Mae Marsh and Robert Harron had leads in "Brute Force," (Biograph) which will be re-issued October 22. Ormi Hawley and Director George Terwilliger have both left the Lubin Company. Try and bear up, Emsee, the worst is yet to come—Romaine Fielding finished his engagement with Lubin lately also, and will not be seen in the silent "drammer" for a while now. His company was disbanded, we believe.

DONALD EVANS.—Leah Winslow has never played in motion pictures, as far as we are informed. She is a popular stock actress, having been a member of the defunct Orpheum Players; but has not yet yielded to the camera's attractions. For a good book on photoplay technique, see Epes Sargent's Technique of the Photoplay.

MINNIE DINGBAT.—If all correspondents resembled you, in their queries, at any rate, the life of Ye Editor would be rose-strewn. Thanks awfully for the jugged rabbit, or whatever it was. The gold fish also were appreciated. Mona aDrkfeather is with the Centaur Company. Stanley Mastbaum is not an aviator, but the head of the booking company of the same name. Charles West last was seen in Biograph and Mutual. He has appeared of late both in both Bio and Griffith films. Anyway, he's in Los Angeles. He is, or was, married, we don't mind telling you. The Mary Pickford appearing in Famous Players is identical with the old Biograph Mary. Miss Pickford was the second maiden to be known as "The Biograph Girl." She took the title, with the histrionic mantle of Florence Lawrence, who was the first. There have been innumerable ones since, chief among them Mabel Normand and Blanche Sweet.

FLOSSIE CRITENDEN.—Know of no recent feature called "Trolleyman." Perhaps it's "Carmen" you mean, by the Lasky company? Miss Farrar is featured in it, and there's a lot of bull thrown throughout the five or six reels—besides the bull-ring scenes and stirring bull-fight, there are several other strenuous parts to "Carmen."

3 FINGERED JENNY.—Aeroplanes are not uncommon in pictures now, but we know of no studio which supports a "flying stock company" all year around. Mr. aGrwood has been mentioned frequently in press (agent) dispatches as "Handsome Billy Garwood."

C. EDWARD M.—Eleanor Blanchard was long identified with the Essanay comedy company before joining Lubin. Your letter is interesting—did you return to college at the lady's solicitation? And if not, why not? Daniel Ellis wrote the scenario of "The Incompetent," (Lubin) which was released July 8, 1914. Mr. Ellis is the Lubin Editor now.

Mrs. McHoos.—In "The Influence of Sympathy," (Victor) Florence Lawrence was the wife and Earle Foxe was the husband. Miss Estelle Hopkins was a member of the Kalem Company in March, 1913, don't know her whereabouts now.

RAINY KNIGHT.—In "Kentucky Girl" (Kalem) Shorty was Harry Wulze; Bob, Carlyle Blackwell; Belle, Mae aMrsh and Colonel Hopkins, Wm. West. The latter died recently. "Kentucky Foes" was a Reliance and had in the cast Alan Hale, George Seigman and Irene Hunt. Thanks for the photo. It has provoked much comment.

CLEMENTON, N. J.—Jack Barrymore was the policeman in "Just Pretending," (Lubin). It was released July 5, 1912. In "Just oMther," (Powers) Helen Case and Howard Hickman played leads. Have no record of "A Bungalow Bride" but it may be a foreign title we've overlooked.

ALICE WMSON.—Billie West was the mother in "A Child of War," (Kay-Bee) and Mildred Harris, the child. Both are with the Griffith-Fine Arts Films now. Haven't heard from the "Earl" this week—perhaps because he has no inquiries to make? Or he may be busy about the kennels at this season?

TINY HARRIS.—Correct. William S. Hart is one of the best actors in films, especially famed for his Western characterizations of a certain type. We do not think Billy Quirk resembles him, however. Marguerite Snow was Carmen in the Thanhouer picture of the same title, and "Handsome Billy Garwood" was Jose.

BOBBIE SCALLAN.—Louise Beaudet played Nancy in the scenes from Oliver Twist shown in Biograph's "Brutality." She is now with Vitagraph. Wilfred Lucas was Billy in "Billy Dodges Bliss," (Keystone). The trunks used in travelling scenes in photoplays are usually supplied by the studio property man, not by the player using same.



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Record of Current Films

Universal Program

Sunday, November 14, 1915.

LAEMMLE—The Masked Substitute (Two parts—Drama).

L-KO—No release this week.

REX—Liquid Dynamite (Drama).

Monday, November 15, 1915.

BROADWAY UNIVERSAL FEATURE—Colorado (Five parts—Drama).

NESTOR—A Looney Love Affair (Comedy).

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 22, "An American Queen"—Two parts—Drama).

Ootof Bird. HETHESN It"

Tuesday, November 16, 1915.

GOLD SEAL—Manna (Two parts—Drama).

IMP—Bill's Plumber's Bill (Comedy).

REX—No release this week.

Wednesday, November 17, 1915.

ANIMATED WEEKLY—Number 103 (Topical).

L-KO—Disguised But Discovered (Comedy).

VICTOR—Lil' Nor'Wester (Three parts—Sea Coast Drama).

Thursday, November 18, 1915.

BIG U—No release this week.

POWERS—Muscles and Merriment (Vaudeville Act).

—The Home Life of the Spider

REX—The Ring of Destiny (Two parts—Western Drama).

Friday, November 19, 1915.

IMP—Blood Heritage (Three parts—Drama).

NESTOR—Wanted, a Leading Lady (Comedy).

VICTOR—No release this week.

Saturday, November 20, 1915.

BISON—The Heart of a Tigress (Three parts—Animal Drama).

JOKER—Chills and Chicken (Comedy).

POWERS—No release this week.

Sunday, November 14, 1915.

Mutual Program

CASINO—Beauty in Distress (Comedy).

RELIANCE—The Crest of Von Endheim (Two parts—Drama).

THANHOUSER—In Baby's Garden (Drama).

Monday, November 15, 1915.

AMERICAN—The Substituted Minister (Two parts—Drama).

FALSTAFF—Hannah's Henpecked Husband (Comedy).

NOVELTY—The World's Championship Baseball Series, 1915 (Two parts—Topical).

Tuesday, November 16, 1915.

BEAUTY—Johnny the Barber (Comedy).

GAUMONT—See America First (No. 10—Scenic).

—Keeping Up with the Joneses (Cartoon—Comedy).

THANHOUSER—In the Hands of the Enemy (Two parts—Drama).

RIALTO—The New Adam and Eve (Three parts—Drama).

Wednesday, November 17, 1915.

CENTAUR—A Polar Romance (Two parts—Drama).

Thursday, November 18, 1915.

FALSTAFF—A Cunning Canal-Boat Cupid (Comedy).

MUTUAL MASTERPICTURE—Inspiration (Thanhouser—Five parts—Drama) (No. 47).

MUTUAL WEEKLY—Number 46, 1015 (Topical).

Friday, November 19, 1915.

AMERICAN—Drifting (Drama).

CUB—The Fighting Four (Comedy).

MUSTANG—The Warning (Two parts—Drama).

Saturday, November 20, 1915.

BEAUTY—Anita's Butterfly (Comedy).

CLIPPER—The Alternative (Three parts—Comedy).

General Program

Monday, November 15, 1915.

ESSANAY—The Undertow (Spec-

ial—Three parts—Drama).

KALEM—The Pitfall (Special—Four parts—Drama).

LUBIN—The wall Between (Drama).

SELIG—The Vengeance of Rannah (Special—Two parts—Drama).

SELIG—Hearst-Selig News Pictorial No. 91 (News).

VITAGRAPH—Sonny Jim and the Great American Game (Comedy).

Tuesday, November 16, 1915.

BIOGRAPH—The Chief Inspector (Special—Two parts—Drama).

ESSANAY—A Bit of Lace (Special—Three parts—Drama).

KALEM—A Bargain in Brides (Burlesque—Comedy).

LUBIN—An Accident Policy (Comedy).

SELIG—The Tenderfoot's Triumph (Drama).

VITAGRAPH—Gone to the Dogs (Special—Two parts—Drama).

Wednesday, November 17, 1915.

BIOGRAPH—The Gambler of the West (Special—Four parts—Drama).

EDISON—His Wife's Sweetheart (Comedy).

ESSANAY—Animated Nooz Pictorial No. 2 (Cartoon Comedy).

KALEM—In Love's Own Way (Special—Three parts—Drama).

VITAGRAPH—The Counts (Comedy).

Thursday, November 18, 1915.

BIOGRAPH—The Eyes of the Soul (Drama).

ESSANAY—Snakeville's Eugenic Marriage (Comedy).

LUBIN—Margie of the Underworld (Special—Two parts—Drama).

SELIG—The Print of the Nails (Special—Three parts—Drama).

SELIG—Hearst-Selig News Pictorial No. 92 (News).

VITAGRAPH—A Motorcycle Elopement (Comedy).

Friday, November 19, 1915.

BIOGRAPH—The Lonedale Operator (Drama—Biograph Reissue No. 24).

(Continued on Page 17)

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EDISON—A child in Judgment (Special—Three parts—Drama).

ESSANAY—The Veiled Priestess (No. 4 of "The Ventures of Marguerite"—Drama).

LUBIN—The Death Web (Drama).

VIM—A Pair of Birds (Comedy).

VITAGRAPH—Diplomatic Henry (Comedy).

Saturday, November 20, 1915.

EDISON—Black Eagle (Drama).

ESSANAY—The River of Romance (Special—Two parts—Drama).

KALEM—The Girl on the Bridge (Episode No. 54 of the "Hazards of Helen Railroad Series"—Drama).

LUBIN—His Wife's New Lid (Comedy).

SELIG—Locked In (Jungle-Zoo Wild Animal—Drama).

VITAGRAPH—Heredity (Broadway Star Feature—Special—Three parts—Drama).

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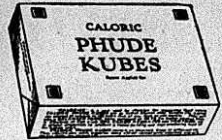
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